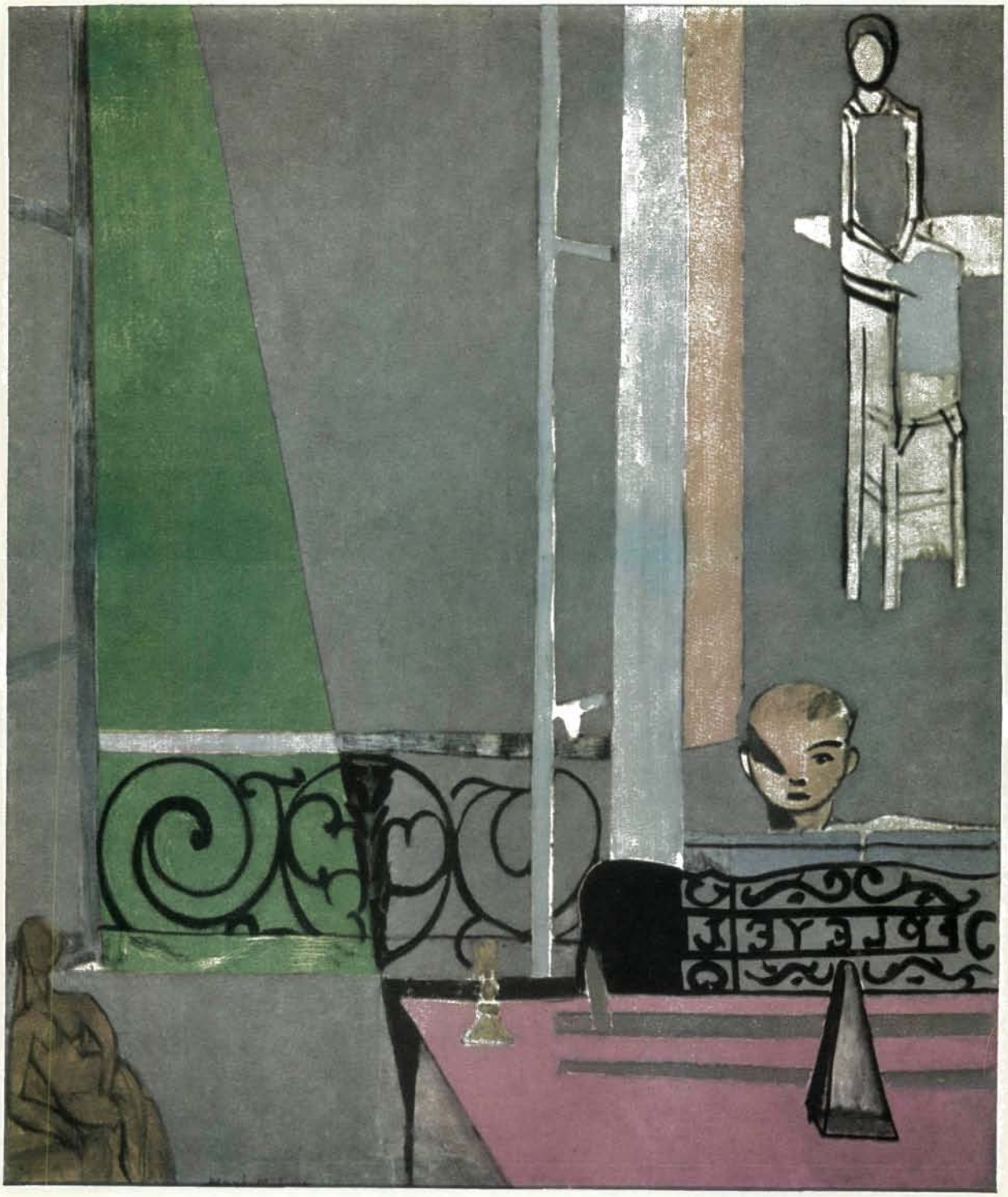
Saturday Review

February 27, 1965 25¢



"Piano Lesson," by Henri Matisse

RECORDINGS

# BALLET THEATRE AT TWENTY-FIVE

By Emily Coleman

SR43494 MS 425-460-512
MR SPENCER WILSON
376 PROSPECT ST APT 405
EAST ORANGE N J 07017
SR67004

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# When you fly alone to Europe, you could take Sabena (or any of the other 17 fine airlines).

# With friends, you should take Sabena.

Why does so much of Sabena's transatlantic business consist of four or more friends flying together? For two good reasons: First, Sabena offers you and your travel agent unlimited flexibility in planning tours and itineraries by flying to 68 cities in Europe, Africa and the Middle East. And more important, by specializing in families and friends, Sabena has become expert in knowing their needs. That's why so many travel agents book families and friends on Sabena. Why 4306 U.S. travel agents and their clients call Sabena Europe's most helpful airline. Come to think of it though, there's nothing we would do for a few friends that we wouldn't do for you. Even if you're all alone.

BELGIAN World AIRLINES
EUROPE'S MOST HELPFUL AIRLINE

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# YOU CAN CONTINUOUSLY ACQUIRE VALUABLE BOOK-DIVIDENDS LIKE THESE

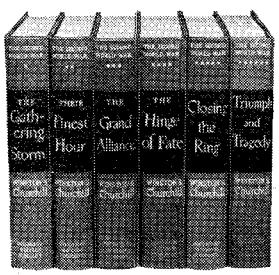
*as a member of the* **BOOK-OF-THE-MONTH CLUB**

# Begin by choosing any of the sets below [UP TO SIX VOLUMES]

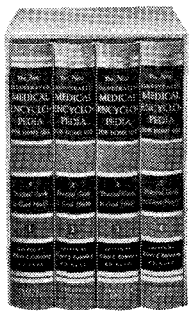
## FOR ONLY $1 A VOLUME

### IN A SHORT EXPERIMENTAL SUBSCRIPTION

**THE SUGGESTED TRIAL: You simply agree to buy three Club Selections or Alternates within the next twelve months**

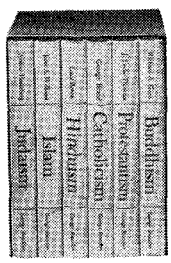



**404. THE SECOND WORLD WAR**
*by* WINSTON S. CHURCHILL
Retail prices, if bought separately, total **$39**

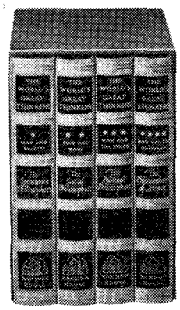


**469. THE NEW ILLUSTRATED MEDICAL ENCYCLOPEDIA FOR HOME USE**
*Edited by* ROBERT E. ROTHENBERG, M.D.
Retail price **$50**

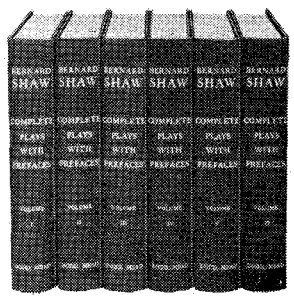
**281. ABRAHAM LINCOLN The War Years**
*by* CARL SANDBURG
Illustrated
Retail price **$36**




**506. GREAT RELIGIONS OF MODERN MAN**
Retail price **$24**

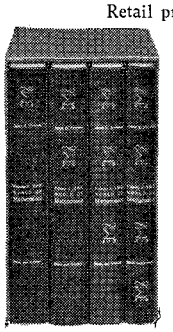


**453. THE WORLD'S GREAT THINKERS**
*Edited by* SAXE COMMINS *and* ROBERT N. LINSCOTT
Retail price **$14.95**




**560. BERNARD SHAW Complete Plays with Prefaces**
Retail price **$45**

**624. THE WORLD OF THE PAST**
*by* JACQUETTA HAWKES
Illustrated
Retail price **$20**

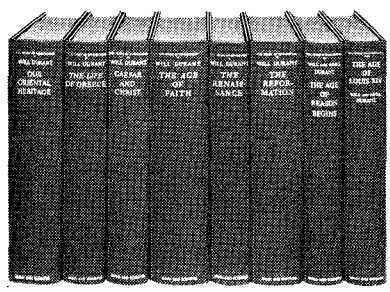


**428. THE WORLD OF MATHEMATICS**
*Edited by* JAMES R. NEWMAN
Retail price **$25**

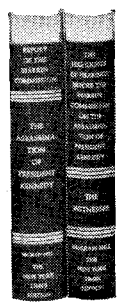
**509. THE OXFORD BOOKS OF AMERICAN AND ENGLISH VERSE**
Retail prices total **$14.50**

**634. THE ALEXANDRIA QUARTET**
*by* LAWRENCE DURRELL
Retail price **$15.80**

**IF YOU PREFER YOU MAY CHOOSE THIS 8-VOLUME SET FOR $1.50 A VOLUME**



**599. THE STORY OF CIVILIZATION**
*by* WILL DURANT *and* ARIEL DURANT
Retail price **$86**



**175. THE WARREN COMMISSION REPORTS ON THE ASSASSINATION OF PRESIDENT KENNEDY**
Retail prices total **$9.90**

## An unprecedented home-library building plan every book-reading family should know about

THE OBVIOUS purpose of this suggested trial is to have you discover, *by actual experience*, the extraordinary opportunity you will have to acquire a well-rounded library at little cost—through the Club's unique Book-Dividend system. The system is simple: If you continue after this trial, with every Club Selection—or Alternate—you buy you will receive a Book-Dividend Certificate which, together with a nominal sum, can be redeemed for your choice of a fine library volume. At present more than 100 different works are available for this purpose and most of the volumes call for only one Certificate plus $1.00 or $1.50—occasionally more for an unusually expensive volume.

**✶ HOW CAN THIS BE DONE?** A portion of the amount members pay for the books they buy is accumulated and invested in entire editions of valuable books and sets through special contractual arrangements with the publishers in each case. These are the Club's Book-Dividends, and members are free to choose among them.

**✶ GOOD SENSE** • No less important than this almost incredible library-building plan are three other long-proved benefits of membership. First, members *have a wide choice* among the best new books—at least 200 a year. Second, the Club's prices to members average 20% below retail prices—a continuing economy over and above Book-Dividend savings. Finally, and perhaps most important, the Club's unique method of operation *really insures you against missing* the new books you fully intend to read, but so often fail to through overbusyness.

**DO NOT SEND MONEY... A BILL WILL BE SENT WITH YOUR SET**

**BOOK-OF-THE-MONTH CLUB, Inc.** **A166-2-1**
**345 Hudson Street, New York 14, N. Y.**

Please enroll me as a trial member of the Book-of-the-Month Club and send me the library set or sets—up to six volumes—whose number(s) I have indicated in the box below, billing me $1 for each volume ($1.50 a volume if I select the 8-volume *Story of Civilization*). I agree to purchase at least three monthly Selections—or Alternates—during the first year I am a member. Members' prices for these books average 20% less than retail prices. I have the right to cancel my membership any time after buying these three books. If I continue after the trial, I am to receive a Book-Dividend Certificate with every Selection—or Alternate—I buy under the system described at left. (A small charge is added to all book shipments to cover postage and mailing expense.) **PLEASE NOTE:** Occasionally the Club will offer two or more books together at *a special combined price*. Such purchases are counted as a single book in fulfilling the membership obligation.

**INDICATE BY NUMBER(S) IN BOX THE SET OR SETS YOU WANT**

MR. / MRS. / MISS .....
(Please print plainly)

*Address*.....

*City*.....*Zone*....*State*..... 5-66

*The trademarks* BOOK-OF-THE-MONTH CLUB *and* BOOK-DIVIDEND *are registered by Book-of-the-Month Club, Inc., in the U.S. Patent Office and in Canada.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# 15 different airlines can fly you to Europe and Israel a lot faster than we can get you there.

But not one of them has a swimming pool. We have loads of pools. Still, if you're in a rush, fly. Once overseas, see everything you've always wanted to see and do some things you never even dreamed of doing. Then, indulge in one final luxury—sail home aboard one of Zim's transatlantic liners.

You'll find it's the perfect answer to travel fatigue. From the gentle splash of the waves, to the tang of the salt in the air, to the friendly, efficient Israeli crew, everything about a Zim liner is relaxing. And when you've had enough peace and quiet, there's swimming, and dancing, nightclub shows and first-run films to say nothing of five fabulous meals a day.

So fly to Europe and Israel if you must. But come home the exciting cruise way—the Zim way.

For information about how Zim vacations you home (or, for that matter, vacations you there) see your travel agent or call Zim.

BE A "GUEST"...GO ZIM LINES

OWNER'S REPRESENTATIVE: AMERICAN ISRAELI SHIPPING COMPANY, INC., 42 BROADWAY, NEW YORK, N. Y.
MIDTOWN OFFICE: 580 FIFTH AVENUE, NEW YORK, N. Y. DI 4-7600.
OTHER OFFICES: BOSTON, PHILADELPHIA, CHICAGO, LOS ANGELES, SAN FRANCISCO, MIAMI, MONTREAL, TORONTO.



# Of all the Englishmen who drink gin... how many drink Gordon's?

Most of them. And it's been that way for years. To be blunt about it, Gordon's is England's biggest selling gin—as it is America's and the world's. Why? Probably because we have always refused to tamper with a good thing. Gordon's still harks back to Alexander Gordon's original formula—conceived in London 195 years ago—so its distinctive dryness and delicate flavour remain unchanged and unchallenged to this day. Ask for Gordon's by name.

PRODUCT OF U. S. A. 100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF. GORDON'S DRY GIN CO., LTD., LINDEN, N.J.



*Saturday Review*

**February 27, 1965**

Cover: *Piano Lesson,* 1916, by Henri Matisse; courtesy Museum of Modern Art, Mrs. Simon Guggenheim Fund (see page 49)



**SR: Ideas**

17 The Poison Air Around Us, by Donald E. Carr

20 Teaching Librarians to Fight Back, by David Dempsey

22 Vietnam and the American Conscience: An Editorial

**SR: Recordings**

51 Ballet Theatre at Twenty-Five, by Emily Coleman

54 Shaporin and Shebalin, by Boris Schwarz

**SR: Books**

25 Literary Horizons, by Granville Hicks

25 Index of books reviewed

**SR: Departments**

8 Phoenix Nest, by Martin Levin

10 Trade Winds, by Jerome Beatty, Jr.

12 Top of My Head, by Goodman Ace

14 State of Affairs, by Henry Brandon

24 Letters to the Editor

26 Literary Crypt

27 Literary I.Q.

39 Music to My Ears: Irving Kolodin discovers how Josef Krips completes Bruckner's "Unfinished"

41 *SR* Goes to the Movies: Hollis Alpert reviews *The Greatest Story Ever Told*

42 TV and Radio: Robert Lewis Shayon on fiction and facts

43 As Others See Us, by James F. Fixx

71 Kingsley Double-Crostic No. 1612



Saturday Review published weekly by Saturday Review, Inc., 380 Madison Ave., New York, N. Y. 10017. Chairman of the Board, J. R. Cominsky; President, Norman Cousins; Vice President and Treasurer, Nathan Cohn; Vice President and Secretary, W. D. Patterson; Advertising Director, Robert A. Burghardt; Manager of Advertising Sales, Harry T. Morris; Circulation Director, R. F. Goodman; Circulation Consultant, Bert Garmise; Assistant to the Publisher, Marion Urmy; Advertising Promotion Manager, William Donald Garson. Subscription $8 a year. Member Audit Bureau of Circulations, Vol. XLVIII, No. 9, February 27, 1965. Second-class postage paid at New York, N. Y. and at additional mailing offices. Indexed in the "Readers' Guide to Periodical Literature."


© 1965 by Saturday Review, Inc. All rights reserved under the Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article, without permission is prohibited. Printed in the United States of America. Unsolicited manuscripts cannot be returned unless accompanied by a properly addressed envelope bearing sufficient postage.


**Send all remittances and correspondence about subscriptions, undelivered copies, and changes of addresses to Subscription Department, SATURDAY REVIEW, 380 Madison Ave., New York, N. Y. 10017.**

BRANCH ADVERTISING OFFICES: Midwest Office: Raymond W. Welch, Jr., Mgr., 919 North Michigan Avenue, Chicago 11, Illinois; West Coast Offices: Fletcher S. Udall & Company, 1221 Hearst Building, San Francisco 3, California, and 422 South Western Avenue, Los Angeles 5, California; Bruce E. Miller, New Center Building, Detroit, Michigan 48202; Southeast Office: Ray Rickles & Co., Box 2008, Miami Beach 40, Florida.





PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Even if you know all about Turkey, Hamilton Fish, FDR, the Navaho Indians, archaeology, Pope Paul, Stan Musial, oceanography, and Robert Goulet,

## television can still teach you a thing or two in March.

**Telephone Hour**
Starring Robert Goulet, Eydie Gorme and Mildred Miller.
Tuesday, March 2 (10-11 PM)

**FDR**
Strife; The Blue Eagle; That Man in the White House; Rendezvous with Destiny.
Fridays, March 5, 12, 19, 26 (9:30-10 PM)

**Turkish Islam, Vestige or Revival**
*Attitudes of Turkish citizens towards Islam, which was once the state religion.*
Sunday, March 7 (10-10:30 AM)

**The Twentieth Century**
The Navahos and Annie Wauneka; Taming the *Mekong; The Warsaw Uprising; The Farmer.*
Sundays, March 7, 14, 21, 28 (6-6:30 PM)

**World War I**
The Tide Turns; Battle of the Argonne; The Armistice; Wilson and Peace.
Sundays, March 7, 14, 21, 28 (6:30-7 PM)

**Profiles in Courage**
Hamilton Fish; Charles Evans Hughes; Edmund Ross; George W. Norris.
Sundays, March 7, 14, 21, 28 (6:30-7:30 PM)

**The Pope and the Vatican**
The Roman Catholic Church under the leadership of Pope Paul VI.
Tuesday, March 9 (10-11 PM)

**Grand Award of Sports**
Ceremonies in honor of the outstanding athletic stars of 1964 in sixteen sports categories.
Wednesday, March 10 (9:30-11 PM)

**The Bold Men**
The story of people who defy death for science, money, fun and danger. Van Heflin narrates.
Saturday, March 13 (7:30-8:30 PM)

**National Invitational Basketball Tournament**
From Madison Square Garden, New York City.
Saturdays, March 13 and 20 (3-5 PM)

**Dinah Shore Special**
Musical-variety with Bob Hope and Henry Mancini.
Wednesday, March 17 (8:30-9:30 PM)

**Impeachment**
Drama about attempted impeachment of a state governor. Starring Dan O'Herlihy.
Thursday, March 18 (10-11 PM)

**Man Invades the Sea**
Documents man's future life in the ocean's depths, including films of experiments in which men have lived and worked underwater.
Thursday, March 18 (10-11 PM)

**Inter-American Highway: Bridge of the Americas**
Natural wonders, archaeological sites and modern cities are highlighted in a 3,000-mile journey.
Tuesday, March 23 (10-11 PM)

**Hour of Excellence: World Champion Cardinals**
The history of the baseball team, and projections for 1965. With Stan Musial.
Sunday, March 28 (4:30-5 PM)

**Regularly Scheduled Programs**

**Monday to Friday:** Today/Captain Kangaroo/ Sunrise Semester

**Mondays:** CBS Reports

**Tuesdays:** That Was the Week That Was

**Wednesdays:** ABC Scope

**Saturdays:** Sunrise Semester/Mr. Mayor/ Exploring/Wide World of Sports/Mr. Magoo

**Sundays:** Lamp Unto My Feet/Look Up and Live/ Bullwinkle/Camera Three/Discovery/Face the Nation/Watch Mr. Wizard/Directions/Issues and *Answers/Frontiers of Faith/Sports Spectacular/* Sunday/Alumni Fun/Sports in Action/Science All Stars/Wild Kingdom/College Bowl/ Meet the Press/Walt Disney

NOTE: Times, programs, titles, and casts are subject to *change. Please consult local listings.*

**Television Information Office**
**666 Fifth Avenue, New York 19, N. Y.**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# This is a Bible.

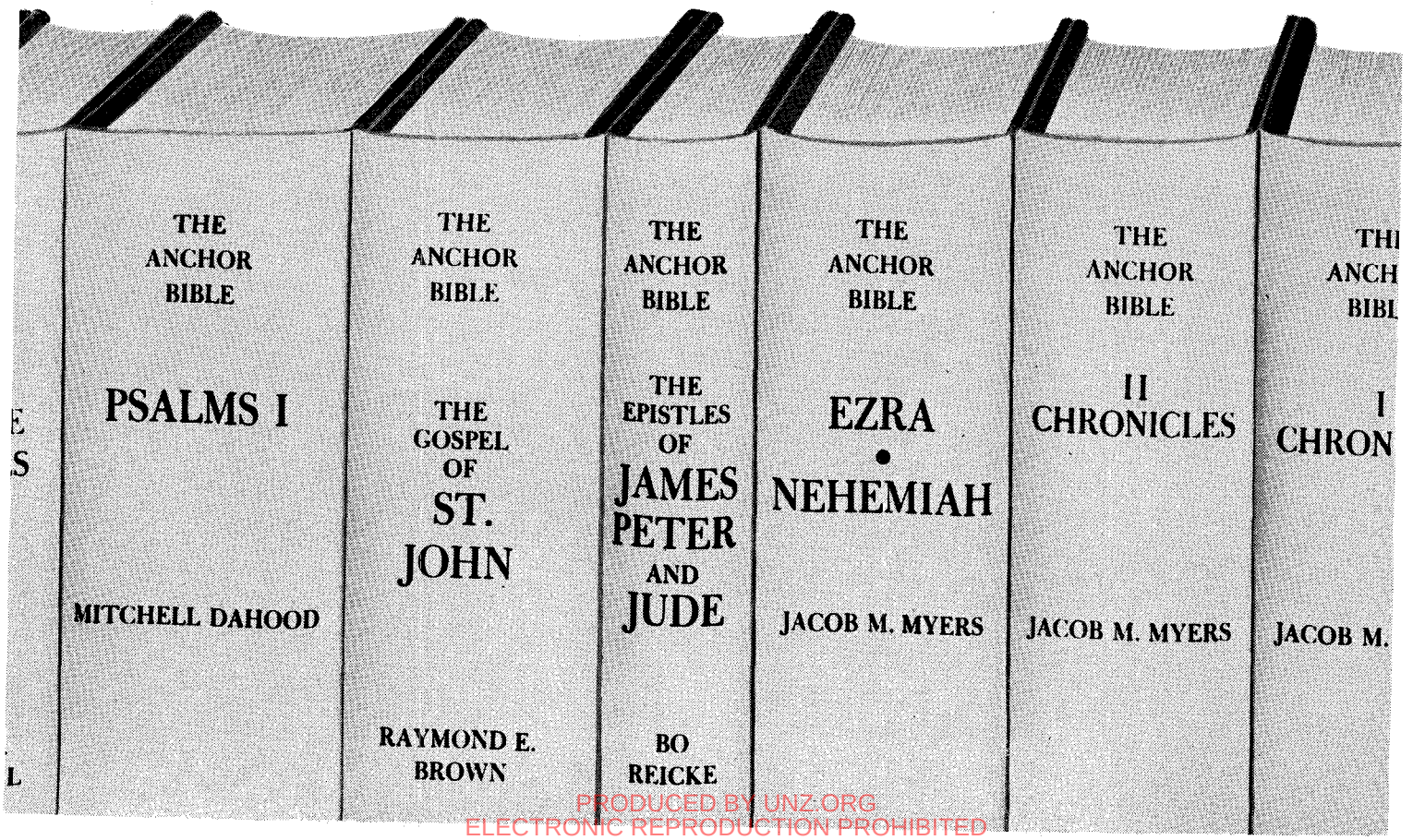
# It is also history, archaeology, literature, philosophy —and the cornerstone of Western civilization.

The Anchor Bible is different from any Bible you have ever read or used. It is different because it is a completely new translation. Different because it is more like the original biblical text. Different, above all, because it provides an unprecedented opportunity for the modern reader to appreciate, perhaps for the first time, the central book of his civilization.

The *Anchor Bible*'s completely new translation from original sources is supported with substantial — often fascinating — literary, historical, and archaeological insights. The Anchor Bible is being published in 38 volumes, on a regular basis of 6 volumes a year, and is scheduled for completion in 1970. Each volume contains the new Anchor translation of one or more books of the Bible, amplified by the translator's notes, comments, and book-length introduction.

*How does The Anchor Bible compare with earlier translations?* The most striking feature of the Anchor translation is its fidelity to all of its original sources. Archaeology and modern linguistics have yielded more knowledge of the Bible in the past fifty years than in all the preceding centuries. Thus, a translation as accurate as The Anchor Bible was *impossible until now*. Furthermore, no previous translator or committee of translators could bring to its work the far-ranging breadth and depth of scholarship found among the Anchor contributors.

*Why is The Anchor Bible being called "an ecumenical milestone?"* It is the first translation in history which concerns itself exclusively with what the Bible *says*, and *not with a sectarian interpretation of what it means*. The entire project — sponsored not by a religious organization but by a general publisher — has been conceived and executed in a spirit of unprecedented interfaith cooperation. Translators have been drawn from many nations, and represent all major faiths — Protestant, Catholic, and Jewish. The distinguished general editors, David Noel Freedman and the acknowledged dean of biblical archaeology, William Foxwell Albright, have chosen contributors on the premise that scholarly integrity transcends religious differences.




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

*Why will the modern reader find The Anchor Bible an unparalleled resource in his own home?* The extraordinary accuracy of the Anchor translation, and the organization of the background material provided in each volume, have a three-fold significance for every general reader.

First, The Anchor Bible will introduce you for the first time to the remarkably *varied* beauty of biblical language. For the Bible is not only inspiration for poets. Many of its original authors were poets in their own right. Though the King James Version remains an indisputable literary masterpiece, biblical research since 1611 has demonstrated that it is a less than faithful rendering of the meaning, rhythms, and style of the original Hebrew and Greek. The Anchor Bible attempts to reproduce the Bible's *original* literary flavor and spontaneity.

Second, the accuracy and organization of The Anchor Bible mean that you will come as close as any reader can today to the *actual meaning* of the Bible . . . to what it says and how it emerged from its historical background. Finally, it enables you to sense more clearly the *impact* of the Bible on your own intellectual heritage . . . to appreciate more profoundly — in some cases to appreciate for the first time — the greatest works of Western literature, art, and music.

The Anchor Bible has already been hailed as "*the major event of the year's biblical publishing*" (America Magazine) . . . "*an indispensable tool*" (NAHUM M. SARNA, Jewish Theological Seminary of America) . . . "*an ecumenical milestone*" (Time Magazine) . . . "*a triumph of biblical scholarship*" (HARRY EMERSON FOSDICK) . . . and "*the best English Bible yet*" (Baltimore Sun). If you think you might like to share the enriching experience of receiving volumes of The Anchor Bible as they are published, you may begin by examining the first volume, *Genesis*, without cost or risk of any kind. Excellent Charter Subscription terms, summarized on the coupon to the right, are still available for a limited time.

# THE ANCHOR BIBLE

## A completely new translation for the modern reader

**CHARTER SUBSCRIPTION COUPON**

Mail to your bookseller, or to
**DOUBLEDAY & COMPANY, INC.**
Garden City, L. I., N. Y. 11531

Please enroll me as a Charter Subscriber to The Anchor Bible, and send me immediately my copy of *Genesis*. I understand that with *Genesis* (as with all succeeding volumes) I may return the book within two weeks without cost or obligation. Otherwise you will bill me for *Genesis* at the special Charter Subscriber's price of $5.00 plus postage and handling ($1.00 less than the regular $6.00 price). I am assured that I may return any subsequent book without obligation; that I will be billed individually for all volumes I accept, at a discount of $1.00 per volume; that The Anchor Bible will therefore cost me $4.00, $5.00, or $6.00 per volume, depending on size; and that I may cancel this subscription at any time without penalty.

NAME.....

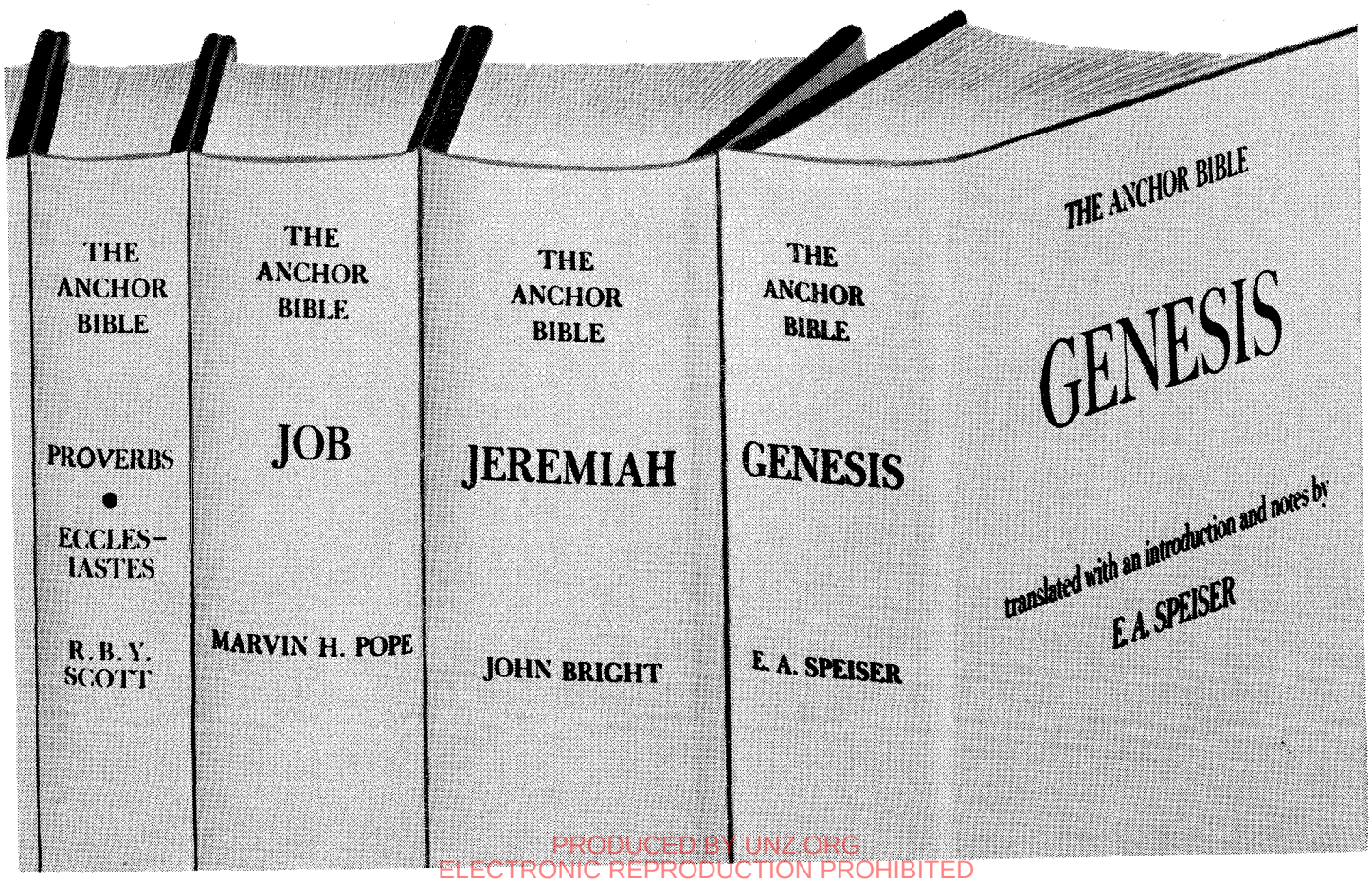
ADDRESS.....

CITY.....ZONE.....

STATE.....

If you wish to receive only the 25 Old Testament volumes or the 13 New Testament volumes, indicate your preference here:

5-SRA-2




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## Ars Brevis

Edited by Martin Levin

### Poem

One arrow points ONE WAY
and another points ANOTHER.
There is NO STANDING it
and NO PASSING it by,
SO WALK OR DON'T WALK,
STOP OR GO, but never YIELD!
He who WAITS in the NO
in the NO ENTRANCE at
the beginning, in the NO
in the NO LOITERING in
between, and in the NO
in the NO EXIT at the end
will be FOR LITTER NOT
FOR TRASH. He is the YES
of the arrow pointing up
and down: YES PARKING HERE.

—ALAN DUGAN.

### Do-It-Yourself Art Review

*(Or How to Assemble an Art Review with Scissors and Paste from Criticism in Various Art Journals)*

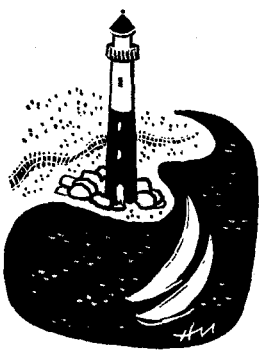
ONE cannot fail to be struck by the professionalism demonstrated by Jorge Sylvester Wehkopf in his first one-man show. The work hits you like a rock hurled through a synagogue window. Smash! It erupts into one of the most vital dialectical tensions in contemporary American art and I find myself thinking not only of Hogarth and Stravinsky, but also of Goya. He is one of those rare painters of any period who is not to some extent deficient in a quality that might be described as animal insouciance—a disregard for the effect one makes in getting where one is going. For even as one struggles to separate the art from the artlessness one knows that the distinction is impossible, yet what, if not the *frisson* of their interaction, can explain the fascination exercised by Wehkopf's pictures?

Wehkopf as an artist has maintained the most consistently abrasive and erasable imagery of any of his peers. His work contains the very small chance to escape to a very big problem. The subtle rhythms resulting from his admission of voids bring to abstraction an exhilarating visual shiver. His passionate and arrestingly fetishistic personal poetic ambiguity is a metaphor for a high-spirited and optimistic vulgarity, a startling ambivalence, indeed. The shared discontinuities, his personal version of an antiesthetic practical joke, achieve a triumph in their mastery of the cynical problem of oval space. And all from a position without geographic locus!

His is an art of programmed intricacy employing the rather sinister didacticism of chance where past and future appear to be equally empty. Behind its door (the disturbed face of ambiguous sex) are revealed the blunt images (horror and ecstasy) which interlock in an infinite impalement. The confluences of chance, feeling, and calculation, to say nothing of the severely reductive esthetic, convey the mysteriously passionate essence of with-it-ness while retaining a real sense of boyish delight.

Beneath the loose rubble suggested by scumbled surface paint, we see Wehkopf through the empty provocations of his endless erotic legions where the answer is always no. The gaping orifices and dark voids give rise to an extraordinary situation rather than sexual or pseudo-scientific innuendoes. His is an always eccentric iconography zeroed in upon his own insightful notions of the human (his own) condition which vibrates like a visual tuning fork in nonviolent protest.

There is something dramatically irrelevant about his paintings. Each of Wehkopf's strokes is a larval palpitation of pleasure in the liveness of the pigment—a stroke whose *morbidezza* and cadenced slowness strives to ideate sense itself. Colors for him are emotional commitments: "When I use a blue, I must be in that blue." His colors raise in a profound way important questions about the relationship between our visceral sensations and the nature of adventurous empiricism. As Sartre has remarked: "Color is man smiling; modeling, man in tears." An area of Monet-like pink cries out for recognition, but it is the color relationship itself which gently violates one's consciousness suspended in a white ambient. It isn't local color; it isn't atmospheric color; it isn't plastic color; it isn't decorative color; it isn't poetic color—it partakes of all of these, but it's not exactly any of them.



Without question there are two reasons for believing that Jorge Sylvester Wehkopf is the finest American painter of this century: his early work and his late work. His art is idiatic, and one is left with quiet haunting echoes of a sort of metaphysical transvestism, that certainly confirms the existence of a *Zeitgeist*. These paintings as an esthetic experience are so much about nothing that they turn lack of meaning into a thesis. Jorge Sylvester Wehkopf has used modern art to make the supreme nonstatement, which reaches its inevitable, arresting climax in a wailing chant of outrage.

—WILLIAM FADIMAN.

### Why I Never Celebrate Library Week

THE only time I have really had any trouble with librarians was when I was about eight years old. I had had a library card since I was six, and for two years had been taking out the maximum number of books and unfailingly returning them before the date they were due. I was a good citizen, a timid little boy who made no difficulty for his parents, his teachers, or those who dispensed books at the public library.

Then one day I received a blunt, coldly indignant note from the librarian. A book signed out by me had been returned in mutilated condition, and the cost of purchasing a new copy as a replacement must be paid at once or my card would be revoked.

The word "mutilated" was new to me, my vocabulary at that time not containing some of the words which, unfortunately, have since been added. But my father quickly made it clear. When I understood, I was shocked. I had never mutilated anything, except once when I had pulled two legs off an ant to see if it could still walk (it could), and afterward was very sorry and tried to put them back on (I couldn't). Besides, I liked books better than ants. After all, they didn't sting, or crawl all over your sandwich at a picnic.

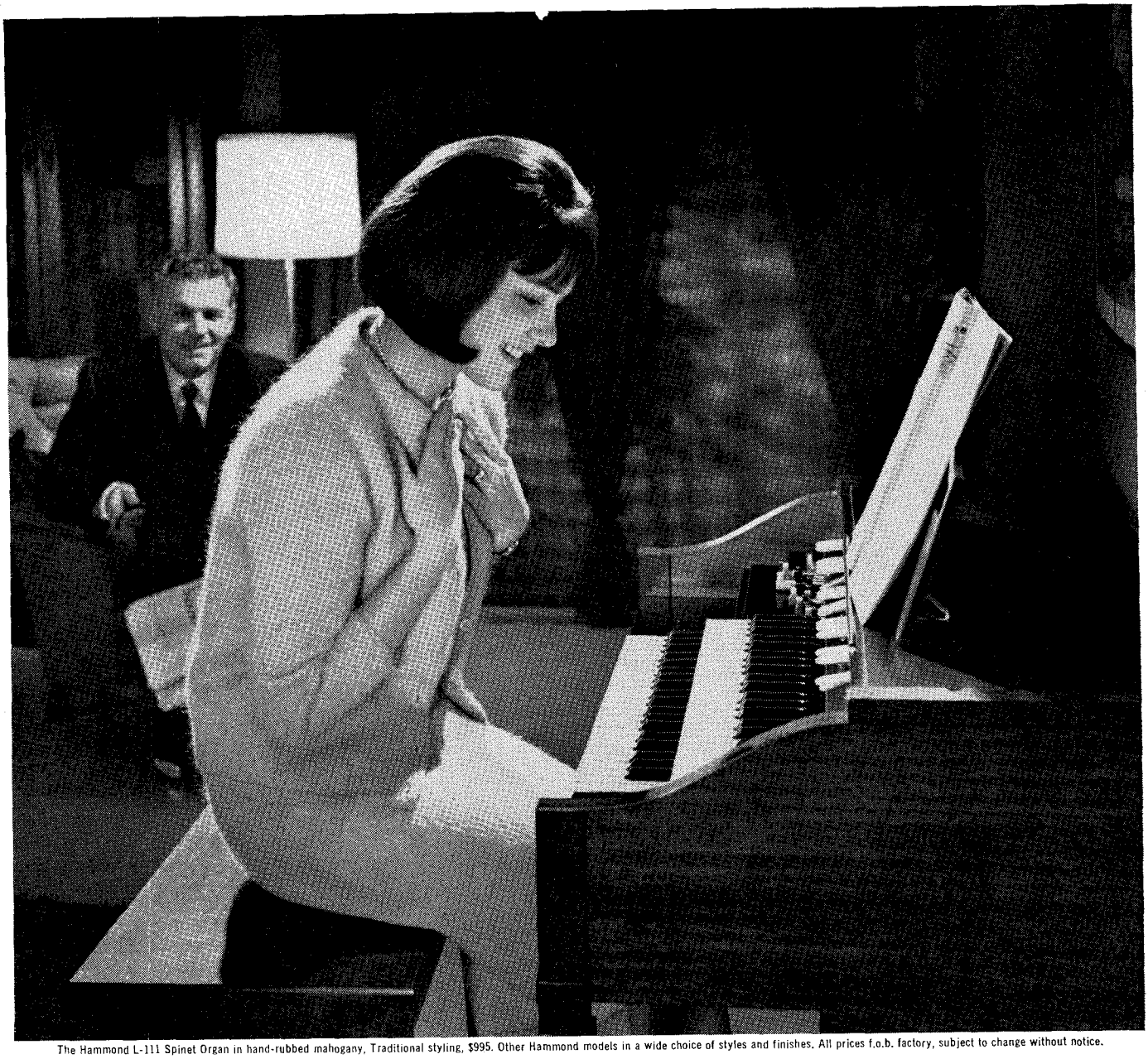
"I didn't do it," I said to my father. "Cross my heart and hope to die. I didn't do it."

"But it says here you did," said my father, inclined to believe written evidence, any time, as against the oral testimony of his only son.

However, it was not my mutilating a book that raised my father's eyebrows, and would have raised the librarian's

(*Continued on page* 46)



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Hammond L-111 Spinet Organ in hand-rubbed mahogany, Traditional styling, $995. Other Hammond models in a wide choice of styles and finishes. All prices f.o.b. factory, subject to change without notice.

# Sure you can

EVER WISH you could play like others do? Command the instrument? Make beautiful music fill the room?

The Hammond people have turned this dream into reality for thousands who thought they couldn't play. We can do the same for you. Today.

Here's the idea:

There's only one way to find out if you have the talent to play and that's to try your hand. And the best way to do that is in the privacy of your home. Now you can.

Here's our plan:

Most Hammond dealers will put a Hammond Organ in your home for a trial period and provide you with 6 private lessons. All for a total cost of $25.

If you aren't playing to *your own satisfaction* in a matter of days, the dealer will *refund all your money*. Every penny.

But if you decide to keep the organ, your $25 goes toward down payment.

What could be simpler or more straightforward? What better way to prove to yourself that you, or someone in your family, can play beautiful music?

There is no obligation. See or call your Hammond Organ Dealer and tell him you want to try the Guaranteed Playtime Plan. Or write Hammond Organ Company and we will send you complete information about the Hammond Organ, the Playtime Plan, and the name of your nearest dealer.

Mail the coupon today.

*Remember, only Hammond Organ dealers offer the Playtime Plan.*

HAMMOND ORGAN COMPANY
4200 W. DIVERSEY AVE.
CHICAGO, ILL. 60680

☐ Please send me information about the Guaranteed Playtime Plan, plus facts about the Hammond Organ.

☐ Also send the name and address of the nearest Hammond Dealer.

NAME_____

ADDRESS_____

CITY_____ STATE_____

Music's most glorious voice

**HAMMOND ORGAN**

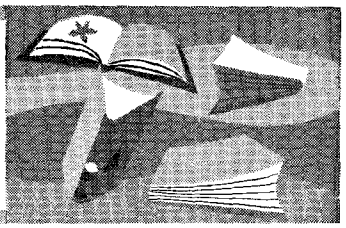
Also makers of the Hammond Piano

SR 2-09R1

©1965, HAMMOND ORGAN COMPANY

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Trade Winds



**A Texan** was being shown around a farm in Vermont by its owner. The Vermonter said, "Over there by that pine grove is the northern boundary. Then the line runs down through that

meadow and around to that stone fence and over to the trees."

The Texan spoke. "Well," he drawled, "my situation is a little bit different. I can get in my car in the morning, drive all day, and still not come to the boundary by sundown."

"I know what you mean," the Vermonter replied. "I used to have a car like that but I got rid of it."

**This classified advertisement** appeared last year, I am told, in a paper in Dayton, Ohio: "For sale—secondhand tombstone. Good buy for person named Murphy."

**In the dining room** of the Overseas Press Club in New York, author Cornelius J. Ryan asked, "What do you recommend?" Waiter Mike Sullivan looked at the day's menu, obviously for the first time, and quickly replied: "The chef is very excited about the osso bucco."

**Quips pilfered** by me from unremembered sources on the radio:

"If the Russians don't pay their U.N. dues soon they're apt to give people the impression they can't be trusted."

"People who live in glass houses should dress in the basement."

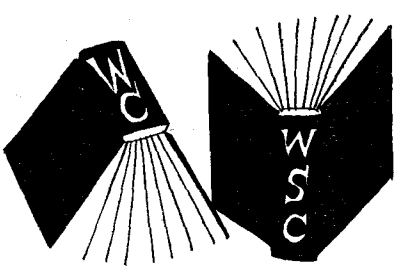
"If her lips are like fire, and she trembles as you take her in your arms —lay off that chick, she's got malaria."

**Like the cookbooks,** the books on bridge are numerous and never-ending. It's rash of me, but I am going to declare that Albert H. Morehead's latest, *Morehead on Bidding* (Macmillan), must be one of the best. It is certainly the most entertaining I've ever seen. I discovered, for example, that there is an Easley Blackwood of Indianapolis who, in 1933, invented the convention named after him. It's probably the first thing anyone learns about the game. The experts made fun of the Blackwood convention for years. Today, having eaten crow, they all use it.

Morehead relates a story about Ely Culbertson. The famous authority was lecturing in Cleveland on forcing bids. He devoted his entire time to explaining them—opening two-bids, jump bids, one-over-one forcing bids, cue bids. While he talked, a woman in the audience busily wrote in a notebook. On his way out Culbertson, curious, glanced at the notebook. The page was covered with doodling except for two words, her only notes on the lecture. They were: "Never pass."

**Reading** *The Letters of F. Scott Fitzgerald,* now available in a less expensive Delta edition, was made especially interesting to me as I ran across this from a letter Scott wrote to Zelda on May 11, 1940, from Encino, California:

". . . I'm looking forward tomorrow to a peaceful Sunday spent in bed with Churchill's *Life of Marlborough.* Funny




that he should be Prime Minister at last. Do you remember luncheon at his mother's house in 1920 and Jack Churchill who was so hard to talk to at first and who turned out to be so pleasant? And Lady Churchill's call on the Countess of Byng whose butler was just like the butler in *Alice in Wonderland*?"

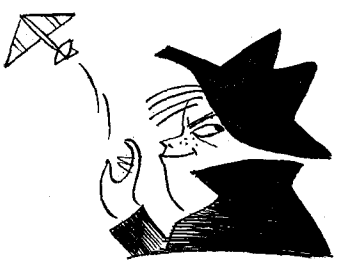
That's all there is to that. Too bad we don't hear more about that luncheon. In the meantime, I have looked in the *Encyclopaedia Britannica* and found the facts about the *real* Winston Churchill. He was born in St. Louis in 1871 and graduated from the U.S. Naval Academy in 1894. Having private means, he devoted himself to writing. His first novel, *The Celebrity,* appeared in 1898. His next, *Richard Carvel,* sold one million copies. *The Crisis* was also a tremendous success, as were his others. He is *our* Winston Churchill, and he is also the reason why all of the books by the one who just died are signed "Winston S. Churchill."

**Sharps and Flats:** In the motion picture *The Americanization of Emily,* which takes place in World War II, a fifty-star American flag is displayed.

► At Barnard College Joan Abelove got back a term paper on anthropology with an A-minus and the professor's written comment: "Watch out for occaisional careless errors."

► In New York a theater ran a double feature, *Nudist Story* and *1,000 Female Shapes.* The marquee also noted, "For Adolts Only."

► Teaching-Kids-How-to-Play Department: Gabriel Industries in New



York City has made a toy which is a U-2 spy plane that takes photographs.

► A lot of people who see the musical *Hello, Dolly!* are disappointed to find that Louis Armstrong is not in it.

► A few years ago John Kenneth Galbraith had a book published about the 1929 stock market debacle entitled *The Great Crash.* One evening he was walking through New York's La Guardia field terminal building and, like many an author, he stopped at the bookshop to see how it might be doing. He couldn't find the book, whereupon he asked the lady clerk about it, saying, "I forget the author, maybe Galbraith—but I think it was called *The Great Crash.*"

She replied, "That's certainly not a title you could sell in an airport."

—Jerome Beatty, Jr.

Solution of Last Week's Kingsley Double-Crostic (No. 1611)

C. P. Idyll:

*ABYSS—THE DEEP SEA (AND CREATURES THAT LIVE IN IT)*

It took mankind a long time to accept the fact that sponges are animals —despite Aristotle's statement that they were; like many another truth discovered by that exceedingly sagacious observer, it was denied by everyone for centuries thereafter.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

*No Annual Fee • Lowest Prices Anywhere • No Minimum Purchase*

# Record Club of America saves you $1.50 or more on any LP... on every record made! Join now!

COMPARE . . . and you will join the Record Club of America: the original (and by far the largest) club offering over 30,000 different LP's, including every album listed in the Schwann Catalog, not just at a discount but at *dealer cost!* You are never limited to club selections . . . your savings are never dependent on a record dealer's stock. Best of all . . . Record Club of America offers these savings *without gimmicks* . . . there's no annual membership charge . . . no minimum purchase required . . . all records guaranteed factory new . . . fast "same day" processing of your orders . . . maximum convenience . . . Record Club of America is as close as your mail box!

Lifetime membership in the Record Club of America gives you more! The advantages of membership only *begin* with your guaranteed saving of 38% on any LP or any album! You receive the Club's magazine, "Disc.", regularly, at no extra charge. Every edition keeps you up to date on all latest releases and lists many special offerings where you save as much as 70%! Your personal copy of the Schwann Catalog is free! And you can even save on the low cost of lifetime membership!

**Give yourself a gift!**

At the time you join Record Club of America, you are entitled to buy gift memberships at half-price. Many people get together with a friend, split the cost of a basic membership ($5.00) and a gift membership ($2.50), bringing the cost for each down to only $3.75! Three or more people together can save even more!

**Stop paying high prices . . .**
**Join the Record Club of America**
**. . . Mail this coupon today!**

© 1965 Record Club of America, Inc.

**Select from more than 300 manufacturers . . . every label in the U.S. . . . even foreign labels!**

| | | |
|---|---|---|
| CAPITOL | RCA VICTOR | DEUTSCHE-GRAMMOPHON |
| COLUMBIA | ANGEL | WESTMINSTER |
| LONDON | CAEDMON | ABC PARAMOUNT |
| DECCA | VERVE | |
| VANGUARD | ALL OTHERS! | |

**More than 200,000 members enjoy savings like these . . . including many leading schools and libraries . . . on any selection they want . . . monaural or stereo:**

$5.98 LP's never cost more than $3.71 . . . those listed at $4.98 are priced at $3.09! Record Club of America's standard discounts bring $3.98 LP's down to $2.47; those listed at $2.98 down to only $1.85! Regular specials are even more exciting . . . typical examples: $3.98 Capitol Best Sellers—$1.57; $5.98 Vox and RCA Victor Classical Albums—$1.77; $5.98 and $4.98 Atlantic, Verve, Command and Audio Fidelity Albums—$1.99.

912A

Record Club of America
1285 East Princess Street
York, Pennsylvania 17405

Gentlemen:

- Enclosed please find my check or money order covering life membership in the Record Club of America. I understand that I am under no obligation to make purchases, but that when I do, all will be at CLUB SAVINGS.
- Please send me a FREE copy of the Schwann Record Catalog, and place my name on the list to receive your magazine, "Disc."
- Also, send GIFT MEMBERSHIPS to the persons listed on the attached sheet.

PERSONAL LIFETIME MEMBERSHIP: $5.00
*GIFT LIFETIME MEMBERSHIPS: $2.50 EACH*

Amount enclosed $_____ Check ( ) Money Order ( )

Name _____

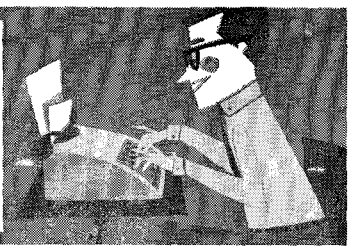
Address _____

City _____

State _____ Zip Code _____
(please print)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Top of My Head



## Hell on Wheels

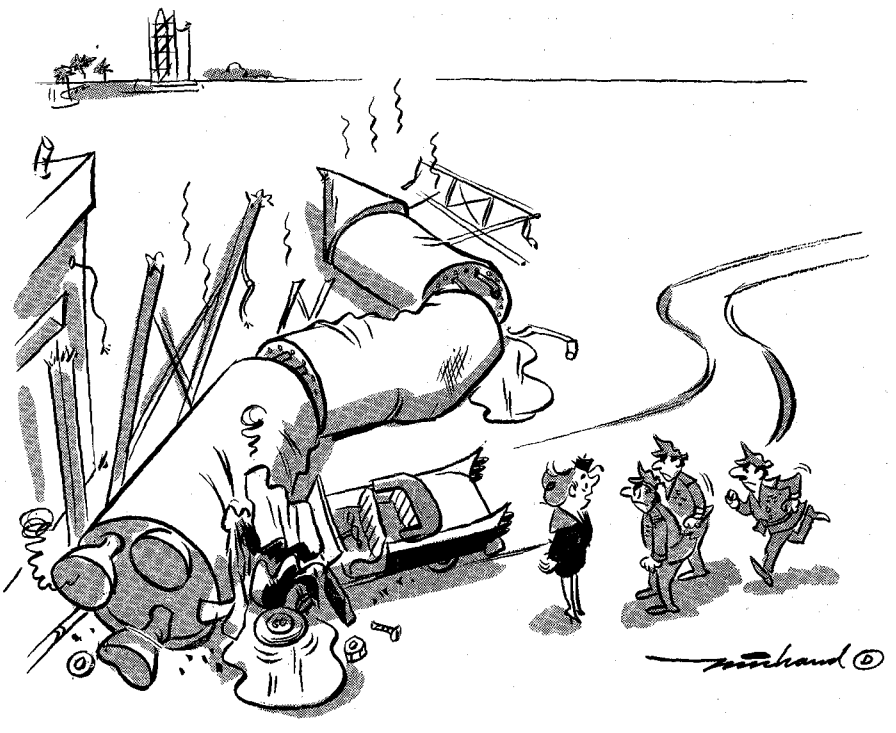
I WOULD like to say a few kind words about the taxicab situation in New York City. It's a tough assignment but I'll try.

According to the Unabridged, a taxicab is "a passenger-carrying vehicle, usually a motor vehicle, designed to seat five or seven persons, with or without a taximeter, maintained for hire on public thoroughfares, or at public stations or stands but not operated on a schedule."

Noah should have quit while he was ahead. That last line did it. The taxi drivers in New York City operate on a very tight schedule. Their appointed rounds are not made during rain or snow or gloom of night, or dinner hours or theater hours or to Brooklyn or on Yom Kippur. But before passing judgment or blowing a gasket let's look at it from the drivers' viewpoint. We must remember they, too, are human. Or as one driver put it to me the other night after only a brief ten-minute hassle, "I'm *only* human." To what higher plane he aspires deponent sayeth not.

As a rule taxi drivers are most cooperative. Most of them will take you any place you want to go—especially if they happen to be going that way. Very few drivers happen to be going to Jackson Heights, a twenty-minute ride from Manhattan. I got into a cab and said: "Jackson Heights." The driver said: "Oh no. I'm not going there. I'm off duty." I said: "Your electric sign doesn't say off duty." Flipping it on, he said, "It does now." I said: "The sign wasn't on when I got in." And he replied: "It's like TV. It takes time for it to warm up." I got out. Obviously he had a point there.

A FEW days later, arriving by plane at Kennedy Airport, I got another driver. Or he may have been the same one. After a time they all begin to look alike. I said: "Jackson Heights, please." And he said: "Oh no. I want to go to Manhattan." So I said: "I don't want to go to Manhattan. The guy from Manhattan won't take me to Jackson Heights. Then I'll be stuck in Manhattan." And he said very quietly: "What do you want from me? You want I should be stuck in Jackson Heights?" So you see? They have a point. I apologized and got out.



*"I suppose you're going to tell my husband?"*

That it's difficult to get a cab during theater hours is also understandable. One driver explained it to me the other night. (I could have sworn it was the same guy). He said, "I don't want to get caught in all that traffic." So I appealed to his civic pride. "The theater is one of New York's principal industries," I said. "People come from all over America to see our theater." And he replied: "They're the ones that cause all that traffic. Nickel tippers, too." And away he went.

So I took a crosstown bus. You think taxi drivers are—well, some other time. The bus got me as far as Forty-Seventh Street and Fifth Avenue. I walked three long blocks to Broadway in the slush and snow. It was tougher getting a taxi than it was getting my ticket to *Hello, Dolly*. But when I got there I realized the driver was right. The traffic was awful. I was glad I didn't get him mixed up in that snarl.

This taxi situation does not pertain to New York City alone. In Miami Beach I got into a cab at the Eden Roc Hotel and went to an appointment at another hotel some distance uptown. After my meeting I got into the first cab in a line at this hotel and said: "Imperial House." He said: "Imperial House! That's only eight blocks up the beach. You could walk it." I explained, "I'm in a hurry." And he said, "Walk fast." I said, "You want to take me or not?' He said, "Well, what can you do!" And we started. I give you an exact transcript of the conversation in that eight blocks:

"I've been waiting in that line nearly an hour," he said. "When I saw you coming out of the hotel I figured you were at least race track."

"You want to go to the races?" I asked.

He said: "Sure! I'll make a turn up at the next corner."

"You got any money?" I asked.

"No," he said.

"Neither have I. So let's go to the Imperial House. Does everybody have to go to the race track?"

"No, some people go to Palm Beach."

"You know anybody in Palm Beach?"

"No."

"Neither do I," I said. "So let's go to the Imperial House and cut out the conversation."

It's a sixty-cent ride. I gave him a dollar and told him to keep it. He didn't thank me. When a cab driver doesn't thank me I make it a rule to leave the cab door open when I leave. Which I did. As I walked away, he leaned way out to close the door.

" " he shouted. " !"

Suddenly I felt at home. The same guy who was not driving me in New York had come to Miami Beach for the winter.

—GOODMAN ACE.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

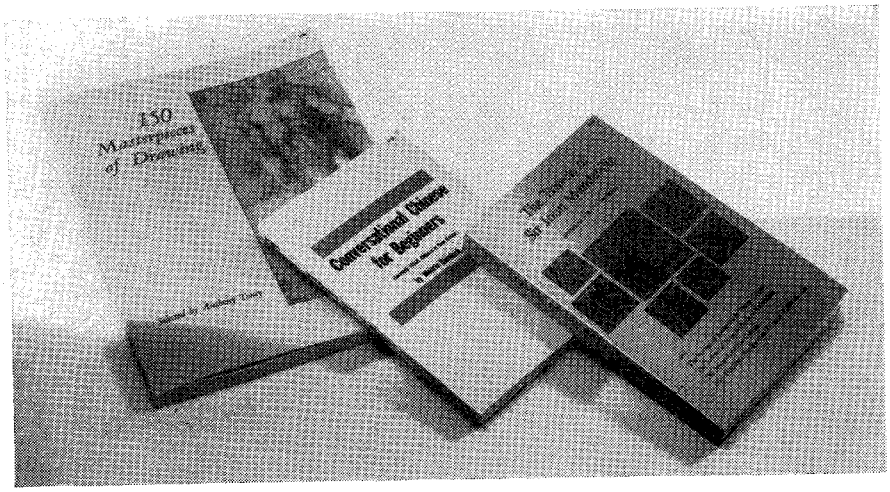
**1271. MOZART & HIS PIANO CONCERTOS, Cuthbert Girdlestone.** Full, concrete musical analyses, backgrounds of all 23 concertos. 417 musical quotes, theme guide. 509pp. **$2.25**

**758. PHRASE & WORD ORIGINS: A Study of Familiar Expressions, A. H. Holt.** "Let George do it," scores more phrases, words and their colorful histories. "A right jolly book," NY Times. 254pp. **$1.35**

**1127. DIVERSIONS & PASTIMES with Coins, Cards, String, Paper & Matches, R. M. Abraham.** Sequel to author's "Easy-to-do Entertainments" ($1.00) contains 319 more surprises. 128pp. **$1.00**

**718-9. METHODS & MATERIALS OF OIL PAINTING OF THE GREAT SCHOOLS & MASTERS, Sir Charles Eastlake.** Standard treatise on techniques. "Recommended," Bernard Berenson. Total of 1037pp. 2 vols. **$4.00**

# PAPERBOUNDS AND CLASSICAL RECORDS FROM DOVER!




*Highest quality production. Full 5⅜ x 8" unless otherwise specified. Paper will not brown or crumble with age; pages will never drop out; spines will not crack. Books sewn in signatures, bound in laminated paper covers that stand hard wear.*

**NEW VARIORUM EDITION OF SHAKESPEARE, H. H. Furness, ed.** New titles in richest edition of the plays contain full texts plus all variants from quartos & folios; critical notes, explanations; essays on aspects of plot, interpretation, etc.; excerpts from sources, other versions; much more.

**1114. THE MERCHANT OF VENICE.** xii + 479pp. **$2.25**

**1115. A MIDSUMMER NIGHT'S DREAM.** xxxvi + 357pp. **$2.25**

**1116. THE TEMPEST.** xi + 465pp. **$2.25**

**1187. MUCH ADO ABOUT NOTHING.** xxxiii + 420pp. **$2.25**

**1004-5. HAMLET.** Total of 926pp. 2 vols. **$4.50**

**1227. MEMOIRS OF ROBERT-HOUDIN, KING OF THE CONJURERS.** New introduction, notes by Milbourne Christopher. One of the most interesting autobiographies in all literature, as exciting as a Dumas novel. 50 ills. xvi + 336pp. **$2.00**

**1181. OZARK SUPERSTITIONS, Vance Randolph.** Yarb doctors, jinxes, witch wigglers, backwoods customs and beliefs, many racy and amusing, others grisly. ix + 367pp. **$2.00**

**1123. CONVERSATIONAL CHINESE FOR BEGINNERS, M. Swadesh.** Surprisingly easy-to-follow introduction uses phonetic system. xvi + 158pp. **$1.25**

**1221. THE TRAVELS OF SIR JOHN MANDEVILLE.** The whole, incredible text of 14th-century travel journal-fantasy, with 119 woodcuts from 1481 ed. Also includes 3 genuine Medieval travel accounts. xv + 390pp. **$2.00**

**1205. PENNSYLVANIA DUTCH AMERICAN FOLK ART, H. J. Kauffman.** 279 photos of hex signs, furniture, toys, paintings, butter molds, glassware, coverlets, etc. reveal every facet of widely-collected folk art. 28 new drawings. 146pp. 7⅞ x 10¾. **$2.00**

**1068-9. THE FITZWILLIAM VIRGINAL BOOK, J. A. Fuller Maitland, W. Barclay Squire, eds.** Full scores of almost 300 16th-17th century keyboard pieces by Byrd, John Bull, Farnaby, Gibbon, etc., in modern notation. Total of 964pp. 8⅜ x 11¼. 2 vols. **$6.00**

**1207. THE TRIUMPH OF MAXIMILIAN I: 37 Woodcuts by Hans Burgkmair and Others.** Magnificent full-page woodcuts—some of the finest creations of German Renaissance. Descriptive text, new notes. x + 169pp. 11⅛ x 9¼. **$3.00**

**1144. WOODROW WILSON & COL. HOUSE: A Personality Study, A. L. & J. L. George.** Life, career of the president and the influence of his enigmatic aide. "Fascinating . . . important," SAT. REV. "Highly recommended," NEWSDAY. xxii + 362pp. **$2.00**

**1261. BEETHOVEN: The Man & the Artist as Revealed in His Own Words.** Annotated compilation by Kerst (additional notes by H. E. Krehbiel) of 323 observations from Beethoven's diary, letters, journals. 110pp. **$1.00**

**1217-8. PERSONAL NARRATIVE OF A PILGRIMAGE TO AL-MADINAH & MECCAH, Capt. Sir Richard Burton.** The greatest adventurer of modern times and the vivid chronicle of his most celebrated journey. 47 ills. xliv + 915pp. 2 vols. **$4.00**

**713. PAPER FOLDING FOR BEGINNERS, W. Murray, F. J. Rigney.** Perennial Dover favorite is the clearest possible introduction. 289 ills. 95pp. **$1.00**

**1190. PERFECT BEHAVIOR: A Guide for Ladies & Gentlemen in All Social Crises, Donald Ogden Stewart.** Hilarious 1920's parody of stuffy etiquette books. 34 ills. 105pp. **$1.00**

**1226. CURIOSITIES OF LITERATURE, Isaac D'Israeli.** Collection for modern readers from the treasured browsing book of several generations. 33 essays on books, bookmen; fascinating, beautifully written. x + 284pp. **$1.75**

**1251. IT'S FUN TO MAKE THINGS FROM SCRAP MATERIALS, Evelyn G. Hershoff.** 399 easy yet sensible things to make from paper, boxes, ribbon, glue, pins, etc. *Ideal* for rainy days, shut-ins, campers. 214 how-to ills. 373pp. **$1.50**

**1228. SEMANTICS: Studies in the Science of Meaning, M. Breal.** The book that coined the word "*semantics*" and revolutionized study of language. New introduction by Prof. Whatmough, Harvard. lxxviii + 341pp. **$2.00**

**1032. 150 MASTERPIECES OF DRAWING, selected by A. Toney.** Superb full-page reproductions of Leonardo, Rembrandt, Dürer, Fragonard, dozens more. First publication. 150pp. 8⅜ x 11¾. **$2.00**

**1178. THE CONCERTO, Abraham Veinus.** Every music lover should own this colorful history of the solo concerto! "Excellent, eminently readable," NY Herald-Trib. ix + 317pp. **$2.00**

**1231. TOPSYS & TURVYS, Peter Newell.** Inspired whimsy for all youngsters. 74 full-page drawings become other drawings when inverted. Rhymes, too. 12 pp. in color. iv + 72pp. 9 x 6. **$1.00**

**1195. DESIGN & EXPRESSION IN THE VISUAL ARTS, John F. A. Taylor.** Cave paintings and Picasso, Moore and Michelangelo—solid common sense on modern art's relation to tradition. Dover original. 59 reproductions. 5 color plates. 75 figures. x + 245pp. **$1.75**

**1201. PHOTOGRAPHY & THE AMERICAN SCENE: A Social History, 1839-1889, Robert Taft.** Finest thing yet done on early history of photography, its influence on American life. Over 300 superb period ills. xi + 546pp. 6⅛ x 9¼. **$3.00**

**767. GHOST & HORROR STORIES OF AMBROSE BIERCE.** 24 of Bierce's finest tales of the supernatural, many not available elsewhere! xxii + 199pp. **$1.00**

**1136. EARLY DOMESTIC ARCHITECTURE OF CONNECTICUT, J. F. Kelly.** Characteristics, innovations, spirit of colonial architecture richly illustrated in 192 photos, 242 figures, plans, etc. of 150 actual homes. 210pp. of text. 7⅞ x 10¾. **$3.00**

## DOVER CLASSICAL RECORDS

Re-recorded from master tapes on pure vinyl under Dover's supervision, these highly praised performances of important classical music can now be yours for only $2 per disk! Optimal quality, best possible sound on 33⅓, 12" monaural records. Not a club; buy as many as you want, when you want. Our money-back guarantee stands behind each record. Currently available:

**HCR 5200. MOZART.** String Quartets in A Maj (K 464), C Maj (K 465, "Dissonant"). Barchet Qtet. **$2.00**

**HCR 5201. MOZART.** Quartets in G Maj (K 80), D Maj (K 155), G Maj (K 156), C Maj (K 157). Barchet Qtet. **$2.00**

**HCR 5202. MOZART.** "Posthorn" Serenade in D Maj (K 320), Serenata Notturna in D Maj (K 239). Pro Musica of Stuttgart. **$2.00**

**HCR 5203. MOZART.** Divertimento in Eb Maj for String Trio (K 563), Adagio & Fugue in F Min (K 404a). Kehr Trio. **$2.00**

**HCR 5204. SCHUMANN.** Kreisleriana, Fantasia in C Maj. Vlado Perlemuter, piano. **$2.00**

**HCR 5205. SCHUMANN.** Trios #1, 3. Trio di Bolzano. **$2.00**

**HCR 5206. SCHUBERT.** "Trout" Quintet, Nocturne in Eb Maj. Barchet Qtet. **$2.00**

**HCR 5207. SCHUBERT.** Sonatas in C Min, B Maj. Wührer, piano. **$2.00**

**HCR 5208. STRAVINSKY.** Violin Concerto (Gitlis, Concerts Cologne Orch.), Duo Concertant (Gitlis, Zelka), Jeu de cartes (Bamberg Sym, Hollreiser cond). **$2.00**

**HCR 5209. GEMINIANI.** 6 Concerti grossi, Op 3. Barchet Qtet., Elsner, harpsichord. **$2.00**

**HCR 5210. TELEMANN.** 12 Fantasies for Harpsichord. Helma Elsner, harpsichord. **$2.00**

**HCR 5211. BARTOK.** Violin Concerto, Sonata for Unaccompanied Violin. Ivry Gitlis. **$2.00**

**HCR 5212. BACH, J. S.** Partitas for Unaccompanied Violin #2, 3. Bronislav Gimpel. A Dover release, never before issued. **$2.00**

**HCR 5213. RAVEL.** Gaspard de la nuit, Jeux d'eau, Le Tombeau de Couperin. Beveridge Webster, piano. Recorded especially for Dover. Mono, **$2.00**

**HCRST. RAVEL.** Stereo, **$2.00**

**HCR 5214. ROSSINI.** Quartets for Woodwinds. Members, N. Y. Woodwind Quintet. **$2.00**

**HCR 5215. MODERN PIANO SONATAS:** Bartok, Stravinsky, Prokofiev (#7 in Bb Maj), Bloch. Istvan Nadas, piano. **$2.00**

**HCR 5216. VIVALDI.** Concerti for Flute (Tassinari), Violin (Giangrandi), Bassoon (Semprini), Harpsichord (Eggmann). **$2.00**

**HCR 5217. LUBECK, V.** Two Cantatas, Two Preludes & Fugues. Stuttgart Choral Soc., Swabian Symphony Orch., Hans Grischkat, cond. E. Hölderlin, organ. **$2.00**

**HCR 5219. ROSSINI.** L'Occasione fa il ladro. Opera complete in one act. Soloists, chorus, orch., Compagnia del Teatro dell'Opera Comica, Rome. Full Italian- Eng. Libretto. **$2.00**

**HCR 5220. DOWLAND, JOHN.** First Booke of Ayres, 22 16th-century songs, with texts. Pro Musica Antiqua, Brussels. Safford Cape, dir. **$2.00**

**HCR 5221. FRENCH CHANSONS & DANCES OF THE 16TH CENTURY.** 26 pieces by Gombert, Gervaise, de Lassus, etc. Texts. Pro Musica Antiqua, Brussels. Safford Cape, director. **$2.00**

**HCR 5222. GALUPPI.** Concerti a quattro. Biffoli Qtet. **$2.00**

**HCR 5223. HAYDN/MOZART.** Divertimenti. Mozart: K 187, 188 in C, Salzburg Wind Ensemble. Haydn: Serenade ("Feld Parthie") in C, Serenade in F for Wind Band, Serenade ("A Nove Stromenti") in C for Winds & Strings. Vienna State Opera Orch. **$2.00**

**HCR 5224. PURCELL.** Trio Sonatas, posthumous (1697). Ciompi, Torkanowsky, violins; Koutzen, cello; Chessid, harpsichord. **$2.00**

**Dept. 497, Dover Publications, Inc., 180 Varick St., N. Y., N. Y. 10014.** Please send me the following books and records:

I have enclosed $_____ in full payment. Please add 10¢ per book and record to remittances on order under $5.00, for postage and handling.

Name_____

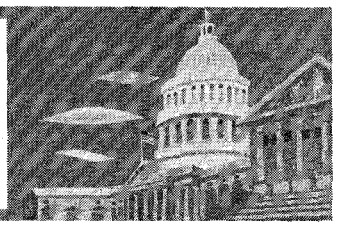
Address_____

City_____ State_____ Zip #_____

**GUARANTEE:** All DOVER books and records unconditionally guaranteed returnable within 10 days if you are dissatisfied. Full cash refund; no questions asked.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# State of Affairs



## The Dangers of the Consensus

SHORTLY BEFORE the American retaliatory air strikes in North Vietnam more and more people inside and outside the government were asking the question put by Washington's best-informed newspaperman, James Reston of the *New York Times*, in one of his columns: "What goes on here?"

The perplexity was not limited to the press. It extended to high American officials, to the Diplomatic Corps, and hence also to foreign governments, both friendly and unfriendly. Another correspondent who speaks with authority, Allen Otten of the *Wall Street Journal*, summed up the "basic problem" of the press: ". . . a desperate dearth of information about the President's current thinking and intentions on a broad range of difficult foreign and domestic decisions." A ranking official a few weeks ago explained the puzzlement within the Administration: "We don't know what the President is aiming at; he was presented with a virtually unanimous recommendation to initiate warning actions of a very limited character in North Vietnam, but he did not follow through." And foreign diplomats did what they often do when they cannot get answers to their questions in official quarters: they besieged certain members of the press to get some light on American foreign policy.

What surprised many was that the President, who had been presented by those who felt they knew him as a man "who knows how to use power," did not seem to want to exert strong leadership in foreign affairs; that he began to act as if he were also making "consensus" his byword in foreign policy.

One reason for the President's behavior was described by one high official as follows: "The President likes to listen to many voices, as every President in fact should before making up his mind. But this President also likes to keep as many far-ranging alternatives open as possible. The danger of waiting until a crisis has almost reached the wire, of course, tends to limit the alternatives at his disposal, and one of these days as a consequence his hand may well be forced."

Whether the rapid deterioration in South Vietnam could have been halted is difficult to judge. But a year ago some of the highest officials were allowed to make some very firm, even militant, statements about American policy in that area. Later on, the much-emphasized Honolulu Conference and General Maxwell Taylor's return to Washington had both been built up as presaging important decisions – but none emerged. The President reacted forcefully in the Bay of Tonkin, but he shied away from any form of retaliation after the mortar attack on American bombers stationed near Saigon, or after the bombing attack against the military barracks on Christmas Eve.

This apparent indecision and uncertainty, the attempt to play for time, are certainly not the only reasons why things have gone from bad to worse in Vietnam, but they are bound to have had an influence. They may, in fact, have had an effect on the whole Pacific theater.

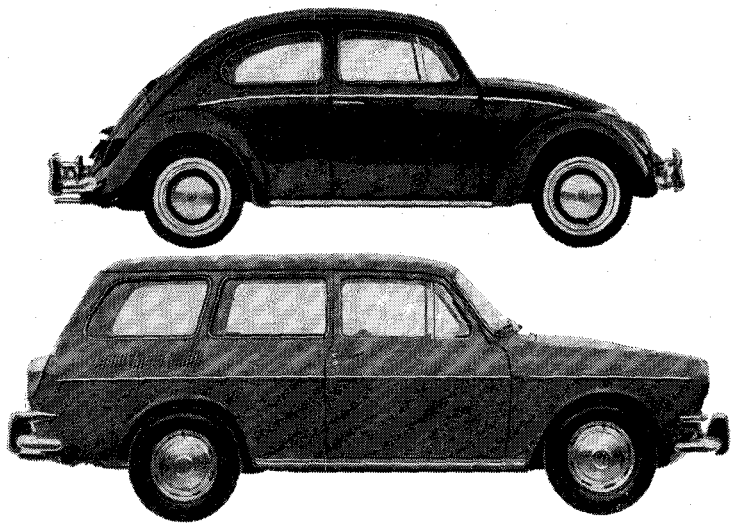
Asians are inclined to take the long view of history; they therefore tend to watch its tides closely. And should they gain the impression that the United States is an unreliable ally, they will orientate themselves accordingly.

The meaning of the retaliatory air strikes is that the United States possesses paramount sea and air power in the Far East. But by using power belatedly something is usually lost and a greater power play becomes necessary to impress the opponent. Retaliation in itself, of course, is not a policy. It is a tit for tat, a display of American might and a warning. John Foster Dulles is not one of my favorite examples, but he was correct in saying that it is important to make certain that the enemy knows what American policy is. President Johnson did not do that, and as of this writing has refrained from taking Americans into his confidence.

In Europe President Johnson has created the impression that he feels it is up to the Europeans to decide how they want to solve their nuclear policy problems, that he is aiming there, too, for a "consensus." It makes very good sense, as he likes to put it, "not to throw my weight around." But after heavy pressure in favor of the multilateral fleet last year – especially on the Germans and the British—the abrupt decision during Prime Minister Harold Wilson's visit to withhold *all* pressure and let the Euro-

(*Continued on page* 46)


**Pick up either Volkswagen in Europe.**



If you have a driving ambition to see Europe, the cheapest way to do the driving is in your own VW. And picking it up in Europe is the cheapest way to become a VW owner.

You can get a genuine beetle in any of 55 cities in 9 countries. And, if you want a little more room and a little more power, spend a little more money and get our Squareback Sedan. (It's just as genuine, but not so beetle-ish.)

Your local VW dealer will attend to the details of purchase, delivery, insurance and licensing. And if the car needs servicing after you ship it home, he'll attend to that, too.

If you think that's a lot to ask of a dealer you don't even know, write to Volkswagen of America, Tourist Delivery Dept. S2/27 Englewood Cliffs, N. J.

We'll introduce you.

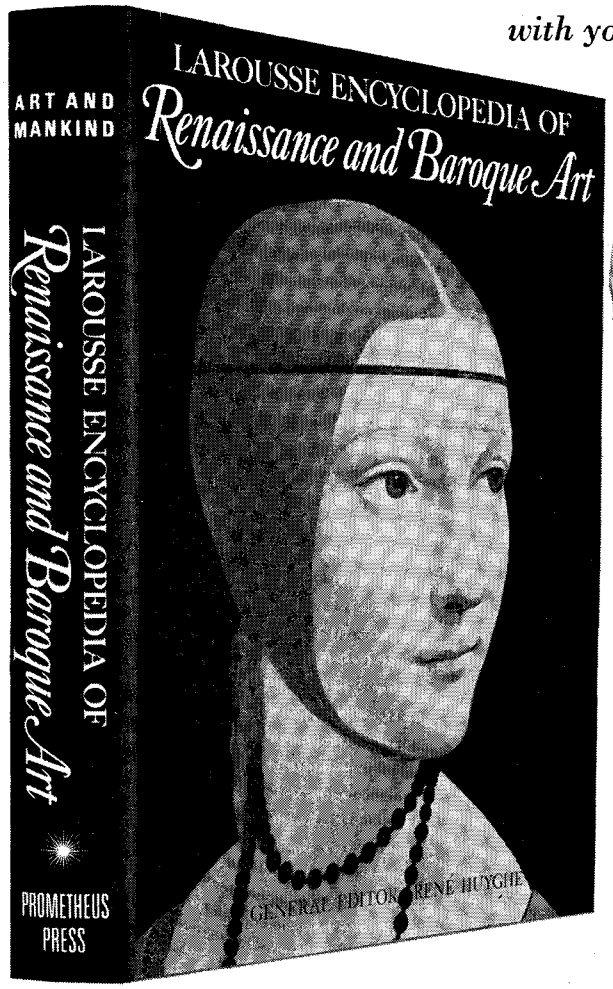
© VOLKSWAGEN OF AMERICA, INC.

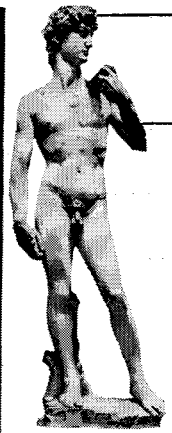



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# THIS MAGNIFICENT COLLECTOR'S VOLUME AVAILABLE FOR THE FIRST TIME IN ENGLISH IS YOURS FREE!

*with your first selection from the HUDSON BOOK CLUB*



- *Published at $20.00* • *10 years in preparation!*
- *1214 illustrations!* • *Giant-sized (8½" x 11")!*

Here is an unprecedented opportunity for you to own *free* one of the most beautiful and comprehensive books ever published on the art of the Renaissance. Available for the first time in English, the *Larousse Encyclopedia of Renaissance and Baroque Art* begins when the great Gothic cathedrals were still being built. It traces the development of art in the Western world during the age of the greatest geniuses of painting—the calm contemplation of Duccio, Cimabue and Giotto; the delicate grace of Botticelli; the seductive frivolities of Fragonard and Boucher; the grandeur of da Vinci, Michelangelo and Rembrandt. Their works, and the paintings, sculpture, architecture and similar artistic forms of other masters of the time, are *all* included in this incomparable volume. The text is lucid and authoritative. There are 1214 illustrations superbly reproduced in full color and monochrome. In itself, the *Larousse Encyclopedia of Renaissance and Baroque Art* is a work of art—and it can be yours free with your first selection from the Hudson Book Club.

**NO OBLIGATION OFFER.** *The Larousse Encyclopedia of Renaissance and Baroque Art* is typical of the values offered regularly to members of the Hudson Book Club. If you would like to have this extraordinary book free, simply choose your first selection from the list of books below. If not delighted by both books, return them within two weeks. Your membership will be cancelled without cost or obligation. The club takes all the risk.

**ONLY THREE MORE SELECTIONS WITHIN A YEAR.** The Hudson Book Club pools your buying power with that of other discerning members who share your tastes. By means of low members' prices and free bonus books, you save *an average of 50%* on the very books you would otherwise purchase at full price.

## ACT NOW

Don't wait! Mail the coupon below today while free copies of the *Larousse Encyclopedia of Renaissance and Baroque Art* are still available.

**THIEF'S JOURNAL.** By Jean Genet. Strange hymn to inverted passions. "I do not fear to call this book the most beautiful Genet has written"—Jean-Paul Sartre's Fwd.
List, $6.00. **Members' Price $4.95**

**PSYCHOPATHIA SEXUALIS.** By Richard von Krafft-Ebing. The first all-English edition of a classic work on sexual deviation; over 200 case studies. 512 pp.
List $7.95. **Members Price $5.95**

**IN THE BEGINNINGS.** By H. R. Hays. Monumental study of our early ancestors and the gods they fashioned out of their darkest urges. 565 pp., 116 illus.
List, $10.00. **Members' Price $6.95**

**THE DANGEROUS SEX.** By H. R. Hays. The story through the ages of man's great hostility toward woman, and the sexual persecutions, myths and literature behind it.
List, $5.95. **Members' Price $4.50**

**O STRANGE NEW WORLD.** By Howard Mumford Jones. An imaginative study of the formative years in American Culture and the European influence upon it. 464 pp.
List $8.50. **Members' Price $5.50**

**FAMILY AND SEXUAL REVOLUTION.** Ed. by Edwin Schur. The gravity of the sexual revolution in family life by Sorokin, Mead, Myrdal, et al.
List $7.95. **Members' Price $5.95**

**THE LIFE AND WORK OF SIGMUND FREUD.** By Ernest Jones. One-volume edition, edited & abridged by Lionel Trilling & Steven Marcus.
List, $7.50. **Members' Price $5.50**

**THE SILENT PAST.** By Ivar Lissner, author of **The Living Past.** The archeology of the "lost worlds" that have haunted human history—from Atlantis to Jericho, Carthage, Yucatan. 115 illus.
List, $6.95. **Members' Price $4.85**

**TEMPLES, TOMBS AND HIEROGLYPHS.** By Barbara Mertz. 5000 years of Egyptian archaeological history, focussing on Queen Hatshepsut, Thutmose III, Akhenaton, etc. 25 photos, 46 line drawings.
List, $6.95. **Members' Price $4.95**

**EROS DENIED.** By Wayland Young. A history of sexual behavior. "A remarkable, brilliant and revolutionary book."—J. Donald Adams.
List, $7.50. **Members Price $5.45**

**A TREASURY OF ART MASTERPIECES.** Ed. by Thomas Craven. The most highly praised art book of our time in a magnificent new edition. 650 reproductions (161 in full color) of the world's greatest paintings.
List $8.95. **Members' Price $5.95**

**THE TREASURE OF OUR TONGUE.** By Lincoln Barnett. A fascinating account of the English language and its universal importance today.
List $5.95. ***Members' Price $4.75***

**LAROUSSE ENCYCLOPEDIA OF BYZANTINE AND MEDIEVAL ART.** Ed. by Rene Huyghe. The art of 1000 years in a highly prolific age. 416 pp., over 1000 illus., 36 in full color.
List, $17.95. **Members' Price $9.95**

**THE PATHS OF CULTURE.** By Kaj Birket-Smith. A study of human culture, its conditions, laws and the forces that guide it. 616 pp.; 143 illus.
List $10.00. **Members' Price $6.95**

**LAROUSSE ENCYCLOPEDIA OF PREHISTORIC AND ANCIENT ART.** In one monumental volume spanning all the ages, cultures and races of mankind from the dawn of human society to the Fall of Rome. 750 illustrations, many in color. List, $17.95. **Members' Price $9.95**

**THE WORLDS OF EXISTENTIALISM.** Ed. by Maurice Friedman. "In my opinion this is an excellent anthology, the best to appear so *far on existentialism.*"—James Gordon Clapp.
List, $7.95. **Members' Price $5.50**

**FOUR THOUSAND YEARS AGO.** By Geoffrey Bibby. Life in the time of Abraham, Troy, Stonehenge, Knossos, and the glory of Egypt.
List, $6.95. **Members' Price $4.95**

**LAST EXIT TO BROOKLYN.** By Hubert Selby, Jr. A forceful novel of modern urban degradation—"a vision of hell so stern that it cannot be chuckled or raged aside."—N.Y. Times.
List $5.00. **Members' Price $3.95**

**ANTI-INTELLECTUALISM IN AMERICAN LIFE.** By Richard Hofstadter. Is America's notorious philistinism part of our democratic roots?
List, $6.95. **Members' Price $4.95**

**THE MEDIEVAL WORLD.** By Friedrich Heer. The high noon of medieval life, 1100-1350, recreating courtly love, art, science, and ideals. 100 illus.
List, $7.50. **Members' Price $5.50**

**THE CONCISE ENCYCLOPEDIA OF ARCHAEOLOGY.** Ed. by Leonard Cottrell. An impressive account tracing the movement of whole peoples; ancient Peruvians, Indian Maurayans, Mayas, etc. 184 illus., 16 in full color; 512 pp. List, $15.00. **Members' Price $9.95**

## NO MONEY NEED BE SENT WITH COUPON

**HUDSON BOOK CLUB, 131 VARICK STREET, NEW YORK 13, N.Y.**

Please enroll me as a Trial Member of the Hudson Book Club and send me **free:** LAROUSSE ENCYCLOPEDIA OF RENAISSANCE AND BAROQUE ART. As my first selection, send me, at the low Members' Price:

_____
(ENTER YOUR FIRST SELECTION HERE)

If for any reason I decide not to remain a member, I may return these books within 2 weeks and my membership will be cancelled without cost or obligation.

If I elect to remain a member I need choose only 3 more books at reduced prices during the coming year, and will be under no further obligation. Thereafter, every 4 books I accept from the Club will entitle me to a free Bonus Book of my choice.

Name _____

Address _____

City _____ Zone ____ State _____

☐ Please bill me for my First Selection plus shipping charge.

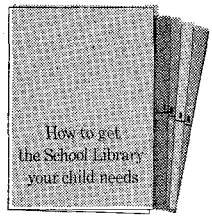
☐ My check for First Selection is enclosed (Club pays shipping). Same cancellation privileges. MS-107

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MAIL THIS COUPON FOR YOUR FREE LIBRARY KIT

Education Dept.
Box 200D, International Paper Company
220 East 42nd Street, N.Y. 10017

Please mail me one free library kit. I understand that my kit will contain materials for me and three other interested parents.




Name_____

Address_____

City_____

State_____ Zip_____

"Send me a man who reads!" *A series by International Paper*

# This coupon can help give your child's school the library it needs

**Two-thirds of our grade schools have no libraries. Others have libraries that don't measure up. The free kit described here can help you get a good library for your child's school.**

EXPERTS say *reading* is the toughest skill a child masters. They say a library is especially vital when your child is learning to read.

In his school library, your child learns to *love* reading. Here he solves schoolwork problems on his own. And here he satisfies a million and one curiosities about the world.

Books are his best ally. *Yet more than sixty percent of our grade schools have no libraries.*

### Quiz for parents

There's vital work to be done if you can't answer *yes* to these questions:

1. *Does your child's school have a library?*
2. *If it does, are there enough books to go around?*
3. *Is there a full-time librarian on the school staff?*

The American Library Association recommends ten library books per child. But the national average is less than six.

In many schools, mothers lend a hand. But they can't do the job of a professional librarian.

### I-P's free kit

International Paper, in cooperation with the American Library Association, has prepared a *free kit* that tells you what a good school library should be, why your child needs one, and how you can help his school get one.

This kit gives you a four-step plan of action for collecting the information and getting the support you need to make your project successful.

I-P's kit gives facts and figures on the recommended size for your child's school library. It even gives you a sample plan that will serve as a guide in getting it started.

### Mail the coupon today

If your child's school has no library—or if the one it has is inadequate—clip out the above coupon and mail it.

Getting the library your child needs will take enthusiasm and hard work. But isn't your child's progress worth the effort?

**"Send me a man who reads!"**

This series on *children and reading* is sponsored by the men and women of International Paper.

Millions of words you read—in magazines, books and newspapers—are printed on paper made by I-P.

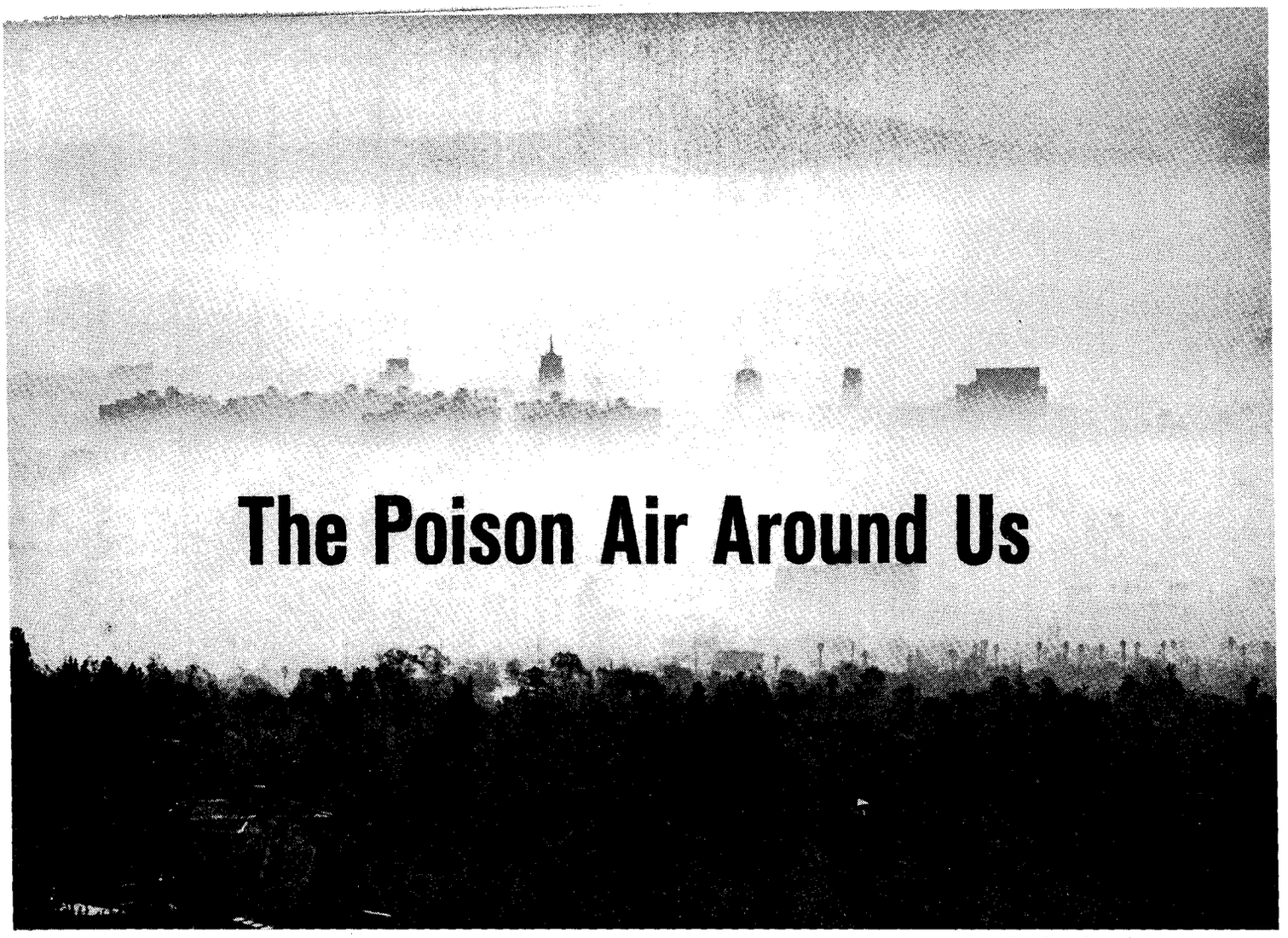
Other International Paper products include paper for your child's school notebooks, the report cards he brings home, and cartons for his noon-hour milk.

Ⓐ and "Send me a man who reads!" are marks of International Paper Company.
© International Paper Company 1965

INTERNATIONAL PAPER

A world of paper products—from frozen food cartons to printing paper.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



# The Poison Air Around Us

—*Fred Lyon, Rapho-Guillumette.*

**When twilight comes at midday—Los Angeles in its familiar noxious garb.**

By DONALD E. CARR

FROM THE standpoint of sociology, C. P. Snow's famous dilemma of the "two cultures" has reached its most dramatic embodiment in the present world-wide problem of air pollution. The intellectually sensitive and the esthetic, who consider the science of chemistry a fearful bore, have now contracted a feeling of vague unease where fouled air is concerned. Although they know little about what causes it or how it might be stopped, they dislike the idea of outdoor statuary being ruined or their children's lungs being exposed to some mysterious blight.

On the other hand, those professional chemists who know most about it are either engaged endlessly in technical battles, meaningless to the cultured nonscientist, or, as employees of great, involved corporations, they know well how to keep their mouths shut at the right time and again at the right time dutifully to emit billows of unedifying verbal smog for public consumption.

In attempting to bridge the two-culture chasm, some ground rules are in order. In a problem as desperate, as complex, and as accelerating as this one, the components can be simplified.

First of all, there is seldom a severe air pollution problem unless there is *temperature inversion*. This means that the upper layer of air becomes hotter rather than, as is normally the case, cooler than the ground air. Since air circulates by going from hotter to cooler places, temperature inversions keep the foul air at breathing level. Nobody knows what causes inversions. Some cities have them; other cities do not. They are not *caused* by cities. They have been shown to occur in the middle of the rural Kaw Valley in Kansas. Furthermore, inversions have come to communities that never knew them before. This was the case in the Meuse Valley catastrophe in 1930. (Among cities that have been hit by pollution troubles associated with inversion over the past few years are the following: Tokyo, Yokohama, Paris, London, Leningrad, New York, Washington, D.C., Denver, San Francisco, Los Angeles, Buenos Aires, Vienna, Mexico City, Basel, Calcutta, Milan, Sydney, Osaka and, a few weeks ago, Fairbanks, Alaska.)

Such pollution accidents teach us that a community must live as if it expected judgment day tomorrow, since inversion will turn all its sloppy little sins suddenly into mortal ones. Cities such as Denver, proud of its sparkling air, rather expected smog to be chronic in the great, lewd, low-lying metropolises such as London and Los Angeles, but Denver found to its humiliation recently that inversion and the pangs of smog can also occur a mile high in the Rockies.

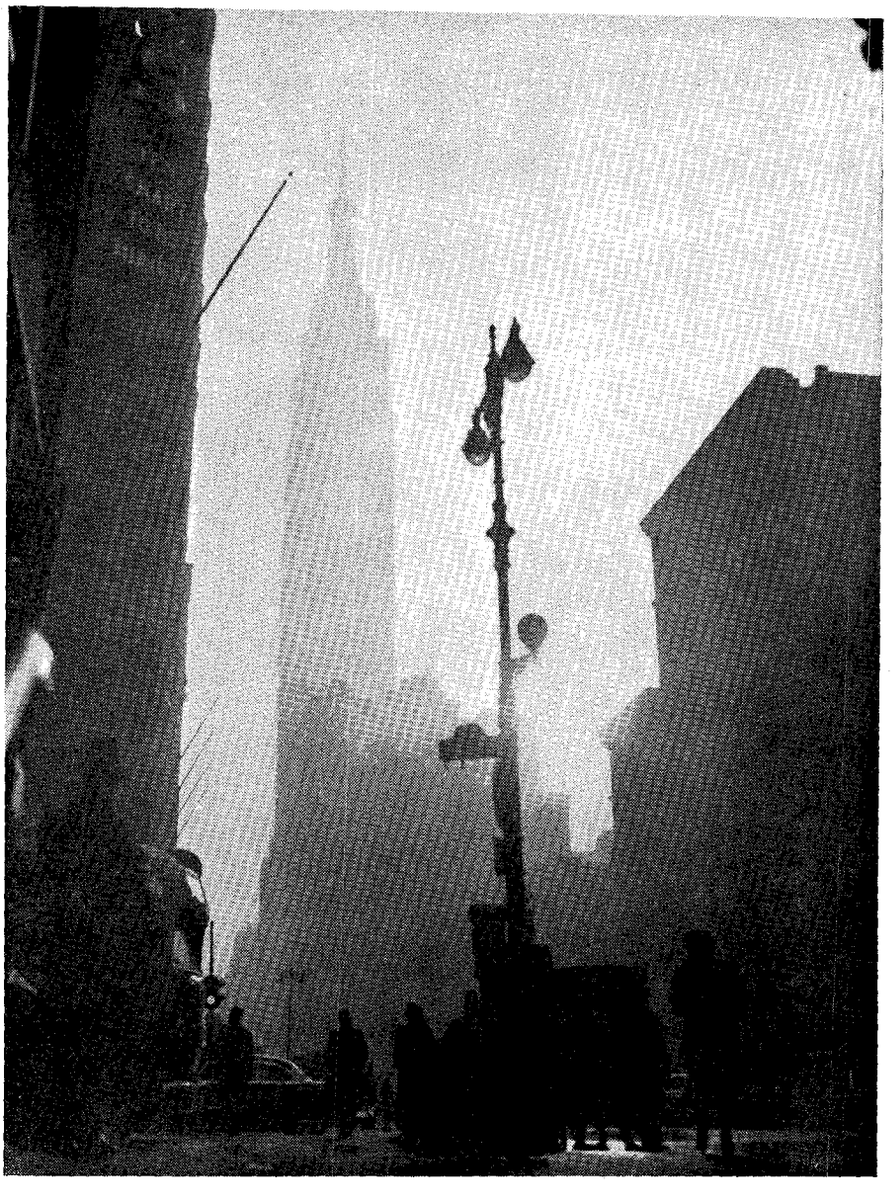
Wind and especially rain can protect certain places. Dublin will probably never have trouble, not because of any exceptional purity in its way of life, but because a gentle rain usually descends about every half-hour in that sweet, wet city.

As to sources of pollution, world-wide there can be said to be only two really important ones. One is the burning of fuels containing sulfur. The other is the automobile. There is an enormous difference in chemical complexity, in the strategy of alleviation, and even in the

Donald E. Carr is a research chemist. His book *The Breath of Life*, dealing with the problem of air pollution, will be published next month by W. W. Norton.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



—*Wide World.*

**Under wraps—Manhattan on a smoggy, throat-searing day.**

politics of these two kinds of pollution.

It is true that occasional headlines play up unfortunate incidents connected with poisoning by beryllium, hydrofluoric acid, and other exotic industrial chemicals, as well as by dried pigeon droppings, but worrying about things such as these is like concerning oneself with a wart on the hand of a man whose whole arm may have to be amputated.

The burning of sulfur-containing fuels, especially under conditions of fog (not rain) and with temperature inversion yields true smog (smog plus fog). The London Black Fog of 1952 and the near-disaster in London of 1962 represent true smog at its worst. The Tokyo and Los Angeles conditions are not properly smogs, since they involve neither smoke nor fog. In true sulfurous smog of the London type, the injurious agent is sulfur dioxide, partly converted to sulfuric acid, carried in "aerosol" form; that is, attached to small particles of carbonaceous materials and water.

Aside from damaging cathedrals and merchandise, this widespread type of air pollution is known to kill people. In the London smog of 1952 some 4,000 deaths occurred in four days – more fatalities than were attributed to chlorine gas introduced by the Germans at the Second Battle of Ypres in World War I. Deaths in London were mostly the result of heart failure associated with acute respiratory distress, but the incidence of chronic bronchitis and emphysema caused the number of "excess deaths" to remain high in London for several months.

This kind of air pollution is clearly understood and can be very simply halted. All you have to do is to stop burning sulfur-containing fuels.

Unfortunately, this plain prescription interferes with billions of dollars' worth of business. The industrial plants of England and to a large extent those of the East Coast of the United States, especially the New York-New Jersey nexus, have been based on a heavy-fuel economy of high-sulfur petroleum residuum from Venezuela or the Middle East. The substitution of coal would make matters worse. Gas is claimed to be too expensive and not sufficiently available, and this is also the case with desulfurized petroleum.

There is another way out, also simple but also expensive. This is to require that every individual fuel consumer process his stack gases to remove sulfur compounds. There is no merit whatsoever to the screaming objections on the part of the fuel consumers that this cannot be done. It *has* been done. The whole Southern California petroleum refining industry did it several years ago, under the bayonet of the law, so to speak. Not only did the oil companies clean up their refineries, but in new drilling operations in the Los Angeles metropolitan area they enclosed their work with a sufficiently elaborate and attractive drapery of odor-and-noise suppression that such installations are almost indistinguishable from beauty parlors, except that they make less noise.

ONE must admit that, with sulfur removal enforced by law, the small-business owner is going to suffer disproportionately, since he does not have a staff of engineers and maintenance specialists. There is still no foolproof, reasonably cheap device that anyone can buy, as one buys an air conditioner, to process stack gases from fuel-burning operations of whatever scale. There is great incentive to develop such a device and doubtless numbers of them will come along.

In the meantime, to avoid the possibility in the New York area of a London-type disaster, it would appear sensible immediately to offer the industrial fuel user two alternatives: either use low-sulfur fuel or clean up his stack gases. The small operator may need some help in trying to decide whether an increase in fuel cost is preferable to paying the investment on gas desulfurization equipment and its maintenance. One would expect that he could get such help from engineers of the U.S. Public Health Service. Along with this, the local governments must spend substantial sums to monitor the combustion gas quality in various areas and eventually from individual plants.

The above steps will by no means clean up the air pollution in New York or anywhere else where temperature inversion is possible, since we still have the urban automobile to contend with.

Here, in this second of the major sources of trouble, we enter an area of pollution chemistry that is so hideously complex and so subtle that at this phase the technology can almost be said to have acquired the status of a mystique.

We always think of Los Angeles in connection with this kind of smog, but we should regard the city as a portent rather than an exceptional clinical case. Tokyo is generally worse, and the Los Angeles type of smog is beginning to make its presence felt wherever



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

inversion is frequent and wherever automobile populations explode.

Los Angeles is worth critical examination, however, in regard to those expedients that are useless and in some cases even pernicious in attempting to solve the automobile problem. In view of the fact that Congress is suggesting that California's proposed solutions or the alternative gadgetry offered by the car manufacturers be written into federal law, those chemists who think, as I do, that this whole approach is calamitous should get themselves on record.

ONE must realize that it has only been a few years since California decided that the automobile was the chief culprit. The oil companies were blamed first, since it is a sort of popular American instinct to blame the oil companies for everything. Although the refiners made themselves immaculate, without the slightest reduction of smog virulence, there are old ladies in Pasadena who still hold them responsible. Next to attract suspicion was the curious Los Angeles habit of do-it-yourself trash burning. This was abolished to the extent that combustibles were segregated by law and given separate smokeless community treatment, so that the old-time trash collector's load soon commonly consisted of a few empty tomato cans and vodka bottles. The smog continued unabated. When it was realized that a straight curve could be plotted between smog and the number of automobiles (or rather the number of car operating hours), the Los Angeles County Air Pollution Control District, with authority later transferred to the California Motor Vehicle Pollution Control Board, began to take its frantic dive into the arcane waters of photochemistry and automotive combustion chemistry, proposing to come up to the surface with a glittering new cure-all system of control gadgets and procedures, to be enforced by the police.

The oil companies were made to furnish gasolines meeting certain specifications, although it was quickly observed that the automobile engine is such a versatile chemical plant that it can make smog out of any motor fuel. Vapors from the crankcase were abolished in new cars by making it mandatory to install vents leading such vapors back to the carburetor, so they could be burned. On new cars catalytic mufflers or direct-flame afterburners were to be affixed, and a great and costly competition was started to qualify such equipment to meet certain limits of hydrocarbons and carbon monoxide in the exhaust. The rug was promptly pulled out from under these competing entrepreneurs by the decision on the part of the automobile manufacturers to put in factory-installed devices, claimed to do the same thing. A recent notion is to change the gasoline specifications to make the boiling points so high that gasoline vapors in the air cannot originate from the evaporation of fuel before it is burned, as in gasoline storage and dispensing or from carburetor vent losses. (The net result of this will be to make cars harder to start.)

In my opinion, which is shared by a good number of chemical authorities, this vast beehive of costly activism (doing something about the automobile just for the political record, before understanding exactly what the problem is) is going to result in a technical scandal of international proportions and is quite likely to result in grave danger to the public health.

Let us see why this can be so.

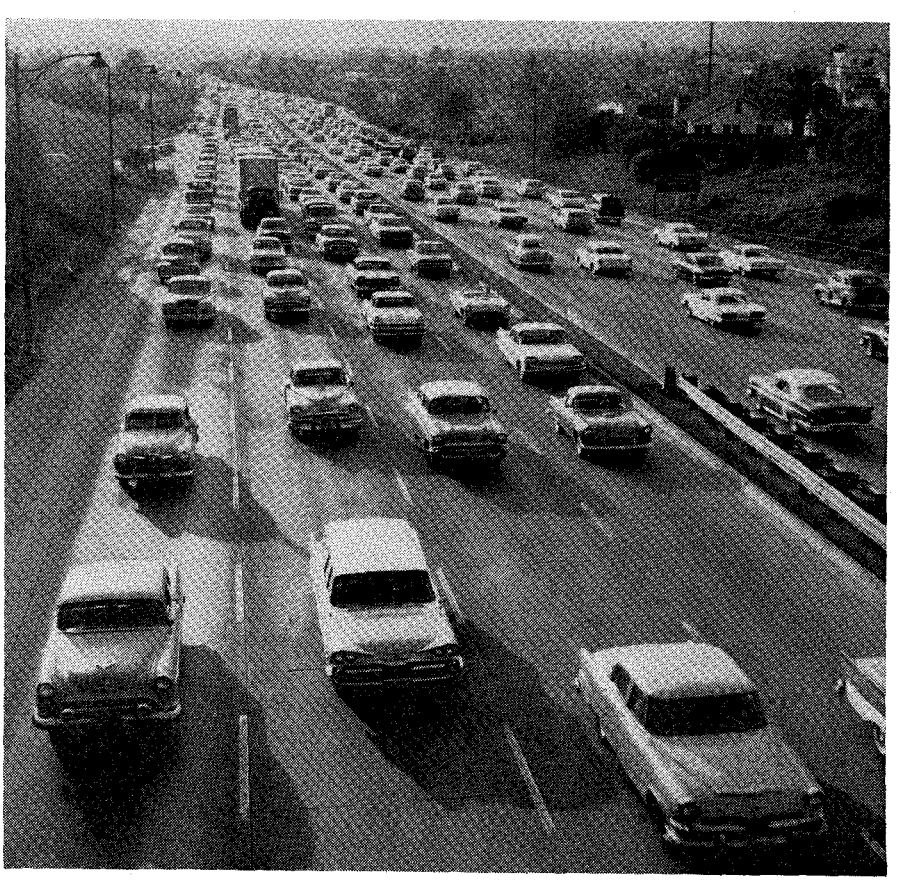
Although the chemistry of automobile smog is perhaps the most complicated and incompletely understood of any except biological systems, certain ingredients are basic. These are sunlight, hydrocarbons, oxygen, and nitrogen oxides.

Automobile smog is a disease of the daytime. Incomplete combustion in the engine (and incomplete combustion is absolutely unavoidable under the driving conditions of a city, as opposed to high-speed highway driving) results in carbon monoxide and the emission of hydrocarbons—usually peculiar hydrocarbons of the type known as olefins, or other partly oxidized materials that are very sensitive to light in the presence of nitrogen oxides. An incredible mishmash of photochemical reactions begins with morning sunlight and continues until sundown. Out of this sun-cooked brew come many perverse compounds: ozone, ketene, peroxyacetylnitrite, aldehydes, ketones – practically any compound you can find in an organic chemistry handbook. Very little is known about what the existence of these exotic strangers does to people in the concentrations in which they exist during smog, over a period of years of exposure, although practically all of them are killers in higher concentrations.

Ozone is definitely dangerous at one part per million. It is known that some of the partial combustion products, not fully identified, are more active than cigarette smoke in causing lung cancer. There is a general medical opinion (unvoiced in public statements, because of the customary timorousness of the American Medical Association) that chronic exposure to many of these compounds can result in various ailments, such as emphysema, but the conditions that favor these compounds have not been clearly established because of a stubborn preoccupation on the part of smogsters with one relatively unimportant symptom of smog: eye irritation.

This is understandable. One cannot very well try to correlate any measur-

(*Continued on page* 50)



—*Ewing Galloway.*

**Chief culprit—smog-generators on the Hollywood Freeway.**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# TEACHING LIBRARIANS TO FIGHT BACK

By DAVID DEMPSEY

WHAT this country needs is a good Right-wing folk singer, quipped a cabaret MC at Washington's Shoreham Hotel during a recent conference sponsored by the Intellectual Freedom Committee of the American Library Association. Although he was not on the program, to a good many of the delegates who heard him (unofficially) the remark was appropriate and the timing apt. The conference had been called to deal with the growing pressures on our libraries, much of which comes from the "radical Right." And if there is anything that distinguishes the Right from the Left, it is the total lack of joy with which the True Believers in Barry Goldwater clobber their enemies and influence their friends. The Left, on the other hand, partly because its members are younger, goes about its business more spiritedly. After all, trampling out the grapes of wrath is much more fun when done to music.

But if the Left is learning to play old instruments, the Right is teaching the new tricks. There is humor in stealing a book that one disapproves of (books used to be stolen because they were enjoyed); and stolen not just once, but over and over as replacement copies are put on the shelves. There is humor in a syndicate of card-carrying borrowers who make sure the books they don't like are always out on loan. Formerly, one boycotted the objectionable. The rationale seems to be: If the book offends thee, pluck it out.

There is humor, too, in discovering just what kinds of books are symbolically burned by being symbolically borrowed. The offending work may simply be *Lolita*, which, at worst, gets thrown out and, if it is lucky, is promoted to the "adults only" shelf. (Where, as Eric Moon, editor of the *Library Journal* insists, *Lolita* really *is* a dangerous book.) Miss Blanche Collins, the librarian from Long Beach, California, told the conference that her "most frequently stolen" items were those dealing with narcotics, extrasensory perception, and almost anything critical of the extreme Right. Along with works on hypnotism and sex, they are now safely behind lock and key in Long Beach—for their own protection, not the reader's.

There is humor in all this, and yet it is not funny. The pressures are growing, and the forces behind them are being strengthened. The little old lady in tennis shoes is well heeled these days, and the heels clack across the parquet library floor beating out a tattoo of righteousness.

No doubt "early retirement," the new leisure, and perpetual prosperity have contributed to the problem because they have brought a whole class of people into the library for the first time in their lives. Discovering what books are all about, these folk not only have time to read, but time to agitate. In numberless communities throughout the country, that timid creature of our folkways—the local librarian—has become the storm center of controversy.

LAST fall a group of Long Beach, California, citizens calling themselves the Education Society of Long Beach demanded that Nikos Kazantzakis's *The Last Temptation of Christ* be withdrawn from the public library as "blasphemous." Miss Collins refused. She refused, also, to arbitrarily stock her shelves with Right-wing material insisted upon by the Education Society. (The library had already obtained some of this material through its normal acquisition procedures.) The society thereupon took the matter to the city council.

To the council's credit, after a turbulent session it backed the librarian's right to choose her own books. (Things ended less happily in Arcadia, California, where *The Last Temptation of Christ* split the town wide open and led to the librarian's resignation.) A sixtyish, gray-haired, mild-mannered woman, Blanche Collins exemplifies what she herself called "the quiet librarian who sees it through." The point is not only that she "saw it through," but that enough community support rallied to her side to make seeing it through possible.

How to strengthen the librarian's hand in similar situations was one of the major purposes of the two-day Intellectual Freedom conference. Financed by a $7,000 grant from the *World Book Encyclopedia*, the seventy-five invited participants included lawyers, an expert on juvenile delinquency, a regional director of the ACLU, two ministers, writers, book industry spokesmen, teachers, and others in the direct line of fire. Probably two-thirds of those attending were professional librarians, and they came both from the big cities and from such smaller places as Oshkosh, Wisconsin. It was a serious group intent on hammering out, in a single weekend, a program of action for submission to the 28,000 members of the American Library Association.

The Intellectual Freedom Committee of the ALA, organized in 1940, publishes a *Newsletter* at the University of California School of Librarianship (I'm sorry, but that *is* the name of the school) in Berkeley. It has gradually become, if not the conscience, at least the gadfly of the association, and the Washington conference, organized by the committee, is the first of its kind to be held on a national level.

There is always danger of being talked to death at meetings of this sort and I won't deny that some of the ringing calls in the name of freedom became a bit tiresome and seemed needlessly hortatory. Yet the conference had its lighter moments: Frequent references to what is (or isn't) pornographic sent delegates to the hotel lobby newsstand for copies of *Playboy* and *Candy*. (No use talking about what you haven't read.) Then, too, the chairman, Dr. Martha Boaz of the University of Southern California, saw to it that the eight prepared addresses were interlarded with frequent meetings of four parallel discussion groups, or "task forces," whose job it was to come up with a specific plan of action. In the final session the recommendations of the groups were consolidated into a single package. It is this that will be offered to the ALA as a whole and, hopefully, adopted by it.

Conferences, of course, don't frighten bush-league Comstocks; and in any case the question of censorship is not easily



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

solved by a set of abstract principles. One librarian said to me, "Between the high-minded intellectual dedication of this meeting and the problems of my little library in New Jersey, there is a wide gap indeed." The point is well taken. Under pressure from their communities, librarians today are expected to be guardians of public morals.

It may seem that they have always had this task, but not until after a succession of censorship decisions by the Supreme Court has the problem become really intolerable. The court has, in effect, asked the librarian to be a libertarian as well. What was once proscribed is now legal, and the burden of choice has been shifted from the law to the school, the library, and the bookseller. By the same token, the frustrations of the censor have been deflected from the court (impeach Earl Warren) to the house of books (fire Blanche Collins). The role is one which most librarians are not yet prepared to play.

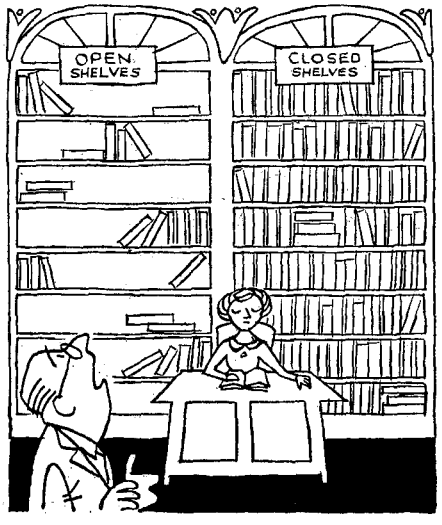
The situation is complicated by the diverse bag of books that must now be defended: seldom the acknowledged classic (*Ulysses*) but rather the acknowledged trash (*Peyton Place*). The prurient book may not be "utterly without redeeming social importance" (in the words of Justice Brennan)—hence not pornographic—but it may very likely be without any redeeming literary value. For as Dan Lacy, director of the American Book Publishers Council, told the meeting, the social consequences of freedom from censorship are not altogether positive. One of the prices paid has been a mass of junk.

This in itself would not be so bad if it were only junk the librarian had to contend with—most of which, in any case, she leaves to the corner newsdealer. In her role as arbiter of public taste, she is also expected to neutralize the value conflicts that go deep into the roots of her community. She must offend no one, and if she is hep she may defend freedom of speech by hiding the offending books. (A library in California admitted a few years ago to having 2,000 "controversial" books stashed away in a locked room.) Some librarians pine for the good old days when it was the chief of police, the American Legion, and members of the state legislature who did the censoring—people who ordinarily didn't read books and might easily be made to seem ridiculous. But today, the Civil Liberties Union's Charles Morgan declared, the pressure may come from high-minded liberals who sincerely believe that there are certain valid exceptions to freedom of expression.

Morgan read a policy statement issued by an outstanding public library in the North. "The library may exclude a majority of the books presenting views that are regarded by a consensus of responsible opinion . . . as unsound. For the use of students and scholars, however, the collection may include a few representative and prominent books that, when published, favored practices which have since come to be regarded as either antisocial or positively illegal, *e.g.*, it possesses a number of antebellum works in favor of slavery, which are of great value to students of the period. . . . These are usually kept 'for reference only.'"

THE unhappy deduction to be made from such a statement is that it was obviously devised by reasonable men who thought they were doing the right thing. This same historical double-think is seen in Philadelphia, where the schools use an "adapted" version of *Huckleberry Finn*, in which the violence, dialect, and derogatory references to Negroes are toned down. Or consider the selection policy of the library in a large Southern city which excludes all religious books that "show partisanship or are destructively critical of another faith." Professor Lee A. Burress, Jr., of Wisconsin State College, told the conference of a school library services director in Wisconsin who refuses to buy any book that deals with war, or has the word "war" in the title. One is reminded of a remark made about John Burroughs by a friend: "All his faults were simply virtues carried to an extreme."

The absence of censorship cases in many communities may be no cause for rejoicing, but simply an admission that the librarian has beaten the censors at their own game. The Fiske Report, "Book Selection and Censorship: A Study of School and Public Libraries in California," published in 1959, testifies to the effectiveness of this do-it-yourself movement. Of the ninety libraries and 204 librarians sampled in twenty-six localities, two-thirds of the respondents reported refusals to purchase based on the controversial nature of a book or its author, one-third reported the permanent removal of some controversial materials, and a fifth reported an habitual avoidance of all controversial matter. An interesting footnote to the study (financed by a grant from the Ford Foundation) is that the project was first offered to the California Library Association, which ducked the issue as too hot. It was finally carried out by the School of Library Science at the University of Southern California.




If the findings of this report can be extrapolated nationally, the average American library is in danger of becoming a refuge for the middle-class, the middle-brow, and the middle-sexed. The conference, indeed, was deeply concerned with the failure of libraries to draw the "outsider"—the potential delinquent, for example, who, far from being corrupted by "dirty books," seldom reads any books at all. "Removing books from the reading shelf to save delinquents is a vain and futile gesture," Professor William C. Kvaraceus of Tufts University said.

The missionary may possibly be the local minister or priest, although more likely he is one of their flock who has been blown off course by the jet stream of "extremist" propaganda that howls these days from west to east. Dr. Theodore Gill, president of the San Francisco Theological Seminary, in a dazzling condemnation of the church's role in censorship, described the "content" Christian who knew "what had been, was, and always would be obscene."

How is this wisdom achieved? "In the first place," Dr. Gill declared, "since Christians seemingly had always been suspicious of 'the world' and nervous about sex, obscenity generally would be in the sexual area and Christians would be against it. Second, because of the word fixation of Protestants, obscenity would have to do more with uttered words than with contextual attitudes."

In fairness to his address, I should add that Dr. Gill described another type of Christian—indeed, from the passion of his argument I suspect that he invented him—who is willing to resolve his moral doubts by subjecting them to the provisional, relative, and enlightened nature of modern taste. Is this asking too much? Yet, paradoxically, enlightenment in our society, not ignorance, has brought the libraries a good deal of their present grief. Professor Burress could say: "There was nothing to censor in my small-town high school library. In fact, there was nothing to read." Improvement in instruction during recent years—the use of books other than texts, for example—has produced a teen-age generation hungry for "real literature," a generation that wants to make its own choices. They are making the acquaintance of the library, seriously, for the first time; and it is here that they also make the

(*Continued on page* 40)



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Saturday Review

*Editor:* NORMAN COUSINS
*Publisher:* J. R. COMINSKY
*Associate Editors:* HARRISON SMITH, IRVING KOLODIN, HORACE SUTTON

*Associate Publisher*
W. D. PATTERSON

*Managing Editor*
RICHARD L. TOBIN

*Science Editor*
JOHN LEAR

*Poetry Editor*
JOHN CIARDI

*Education Editor*
PAUL WOODRING

*Production Manager*
PEARL S. SULLIVAN

*Book Review Editor*
ROCHELLE GIRSON

*General Editor*
HALLOWELL BOWSER

*Feature Editor*
JAMES F. FIXX

*Editors-at-Large*
CLEVELAND AMORY
HARRISON BROWN
JOHN MASON BROWN
FRANK G. JENNINGS
JOSEPH WOOD KRUTCH
T. S. MATTHEWS
WALTER MILLIS
ELMO ROPER
JOHN STEINBECK

*Contributing Editors*
HOLLIS ALPERT
ALICE DALGLIESH
HENRY HEWES
GRANVILLE HICKS
ARTHUR KNIGHT
KATHARINE KUH
MARTIN LEVIN
ROBERT LEWIS SHAYON
MARGARET R. WEISS
JOHN T. WINTERICH

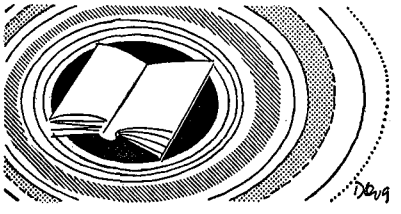

# Vietnam and the American Conscience

VIETNAM is profoundly complex, but it is not so complex as to defeat the American intelligence or disable the American conscience. Some facts and implications are clear, no matter how murky the general situation.

The first fact is that the United States today does not have the backing of the Vietnamese people in whose name it went into Vietnam in the first place and whom it is seeking to save today. The United States military forces have had to cope not just with secret agents from North Vietnam but with the growing opposition of the populace as a whole. In briefings of new U.S. military personnel, the point is stressed that most Vietnamese are either sympathizers with or secret members of the Vietcong. The retaliatory bombings by the United States of North Vietnam targets do not meet the problem represented by internal opposition within South Vietnam itself.

The second fact is that most of the military equipment used against American and South Vietnam military forces has come neither from Communist China nor North Vietnam but from the United States. It is ludicrous to talk about bombing supply lines from North Vietnam as a means of shutting off the flow. According to some estimates, up to 80 per cent of the military equipment used by the Vietcong originates in the U.S. In largest part, it is either captured by the Vietcong or turned over by supposedly loyal South Vietnamese. No one knows how much of the equipment finds its way to Communist China. A Chinese official interviewed in Peking several months ago said he was almost reluctant to see the Americans leave; they had contributed so heavily to the Chinese arsenal.

The third fact is that the legal justification invoked by the United States for its involvement in Vietnam has long since been nullified. Under the terms of the 1954 Geneva Agreement, all foreign forces and military equipment were to stay out of Indo-China. The United States came with military force into Indo-China, most notably in Laos, South Vietnam, and Thailand, declaring it had done so at the request of the governments involved, which was not a violation of the treaty. But nothing in the treaty gave the United States the right to finance revolutionary movements or to participate in undercover subversion. (In Laos in 1960 and 1961, the United States financed and equipped the effort of General Phoumi Nosavan to overthrow the only elected government in the history of Laos. At the same time, the U.S. continued to pay the salaries of loyalist forces and to furnish their supplies. Thus the United States was in the astonishing position of underwriting both sides of a civil war. Eventually, the situation was restored to its pre-revolutionary status, but only after many thousands of civilians were killed or became homeless.)



In South Vietnam, the inability of the Diem government to maintain the support of its own people constituted a severe drag on the war effort. Eventually, the Diem government was overthrown and the Premier assassinated. Later, Frederick E. Nolting, Jr., former Ambassador to South Vietnam, said the United States had been directly involved in the anti-government plot. Whether Premier Diem was or was not authoritarian and backward is beside the point; the American people have never given their government a warrant to engage in subversion or murder. Since Diem, regimes in South Vietnam have come and gone; which of them has enjoyed genuine legitimacy it is difficult to say. In any case, what is the legal basis for our presence now? Our presence was requested by a government no longer in existence, and one that our own ex-Ambassador said we helped to overthrow.

The fourth fact is that our policy in Vietnam in particular and Asia in general has not been of a piece. Basically, an important objective of our foreign policy is to keep the Soviet Union and Communist China from coming together in a unified and massive ideological and military coalition. But our policy in Vietnam is producing exactly the effect we seek to avoid. Nothing that has happened since the original rupture between the two major Communist powers has done more to bring the Soviet Union and Communist China together again than recent American actions in Vietnam. The Communist Chinese have long argued that the Russian idea of coexistence was an anti-Marxist and anti-historical notion that could only be advanced by naïve sentimentalists. They claim war is inevitable because of the nature of capitalism. As evidence, they assert that the United States, despite its claim that it sought only to promote the internal stability of Indo-China, was actually pursuing a war against Asian peoples as an extension of the very imperialism Asians had fought so hard to expel. The Soviet Union, which is no less concerned than the United States about Chinese expansion throughout Asia, also has to be concerned about its standing in the world Communist community. It cannot allow itself to appear indifferent to military action involving a member of that community. Any expansion of the war by the United States into North Vietnam would force the Soviet Union to identify itself with North Vietnam and thus with China. In any event, in pursuit of one goal the United States appears to be



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

losing a larger one. If the Communist Chinese had deliberately set a trap for the United States, they could not have more effectively achieved the result they sought.

The fifth fact is that American newsmen have had a more difficult time in getting unmanipulated news out of Vietnam than out of almost any crisis center in recent years. James Reston, associate editor of the *New York Times*, testifying before a Congressional investigating committee in 1963, said the news in Vietnam was being managed in a way inconsistent with the traditions of this society. In the past two years there has been some improvement in news policy on Vietnam but the American public has yet to be fully informed about the nature of the American involvement, the degree to which U.S. arms have been sustaining the attackers, the extent of the popular opposition, and the inability of the South Vietnam government to mount an effective response against the guerillas.

The sixth fact is that President Johnson has genuinely tried to keep the military lid on in Vietnam, recognizing the ease with which the hostilities could mushroom into a general war; but he has been under extravagant pressure, much of it political, to translate American military power into a dramatic solution. The national frustration about Vietnam has far exceeded the national comprehension of the problem, for much of which the government has only itself to blame. In any event, there has been comparatively little counter-pressure in support of a policy of restraint and an eventual nonmilitary settlement—a failing that the American people have it within their means to change whenever they wish to do so.

• • •

THE United States is concerned, and properly so, that the loss of South Vietnam would lead to grave consequences—territorial, political, psychological—throughout Asia and indeed most of the world. Already, the fact of developing atomic power in China has made a deep impression on many nations whose histories have pitted them against Western outsiders. American policymakers fear that U.S. withdrawal from Vietnam or even a reluctance to press the war would weaken or destroy the image of the United States as a resolute, dependable, and successful foe of aggressive Communism in the world. These are not illogical or nonhistorical fears, but it is equally logical and historical to raise questions about the damaged image of the United States that is emerging from the present actions in Vietnam. There has been an outpouring of anti-American sentiment not just in Asia but throughout the world—and it would be a mistake to charge it all to Communist manipulation or propaganda. Even among our friends in France, Great Britain, and West Germany there has been a sense of shock and outrage. If we thought we were building prestige by taking to the air and dropping bombs in Vietnam, we have built strangely indeed.

It is tragic that most of the debate over Vietnam has vibrated between total war and total withdrawal. It is made to appear that the only choice is between absolute victory and absolute defeat. There *is* an alternative—if our main objective is to promote the stability and security of the area. And that alternative is to involve the United Nations, with all its limitations, to the fullest possible extent. Any general war growing out of the combustibles in Vietnam would bring catastrophe to most of the world's peoples. On the principle of no-extermination-without-representation, they have a right to ask that they be consulted now, while there may yet be time.

The situation in Vietnam is far more complicated than it was in Korea, but no one can say that no good can come out of a U.N. effort similar to one existing in Korea. Korea has had numerous truce violations and difficulties, but because of the U.N., Korea at least is not aflame today. Secretary General U Thant has provided an opening for such an effort by calling not just for restraint but for "shifting the quest for a solution away from the field of battle to the conference table." To the extent that the United Nations could be brought into this quest, the chances for a constructive outcome will be increased.

There are no easy answers to Vietnam. But some answers may be less volatile and more morally imaginative than others. Moreover, at some time soon the United States will have to recognize that a military policy without a full ideological and social program will not only fall short of its goal but may actually boomerang. In any case, the prospect for finding a workable answer to Vietnam will increase, not decrease, in direct proportion to the unblocking of an American conscience and the activation of an informed debate. —N.C.

# As It Happens

There's a shortage of doctors everywhere in this country. Except on TV.

Electronic engineers warn against working office computers too many hours consecutively. They need circuit breaks.

The *National Geographic* predicts that the ocean bottom will be mined for diamonds and minerals. The United Mine Workers will demand surface-to-surface pay.

Theater chains are already competing to exhibit John Huston's forthcoming *The Bible*. It's the good booking.

Moscow reports say Khrushchev refuses to discuss his dismissal and spends many hours reading. Better read than dead.

In China this is the year of the snake. Hope it isn't poisonous.

Among things worrying President Johnson is polluted air. Still too many Republicans for him to breathe freely.

Elizabeth Taylor wants to be a British citizen. The sun never sets on Richard Burton.

The only thing that comes to him who waits is overtime parking tickets.

Since LBJ's election something has happened to those tall Texas stories. Now everybody believes them.

The AMA urges doctors to do *anything* to get its anti-Medicare message to their patients. Even make Sunday house calls?

President Johnson's desire to cut commuting time troubles the railroads. They don't mind getting commuters into town faster, but rushing them home would hurt bar car business.

—Fred Sparks.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# LETTERS TO THE EDITOR

## The Shadows on the Cities

READING YOUR COLLECTION of articles on architecture [*SR*, Jan. 23] and then passing on to John Ciardi's tribute to T. S. Eliot, one is tempted to apply the late poet's words from "The Hollow Men" to what is happening to many of our cities today:

> Between the idea
> And the reality
> Between the motion
> And the act
> Falls the Shadow.

The shadows of the real estate speculator, the shortsighted or disinterested civic official, the indifferent public, the architect or planner more interested in providing square footage for rental than helping to create a livable cityscape—these fall between the ideas and motions of the minority that tries to weave the past, present, and future into a meaningful and dramatic city fabric. Some cities may have already gone too far for such a weaving job—New York for one, to answer Peter Blake's title question. Here, in this still hateful and delightful city, we will undoubtedly have to depend on emergency patch jobs until some generations hence.

JAMES T. BURNS, JR.
Senior Editor,
*Progressive Architecture.*
New York, N.Y.

## A Diphthong Grows in Brooklyn

THERE IS A SUPERSTITION among language buffs, as well as among semiliterates, that Brooklynese contains the sound "oi" (or "oy") for "er." This durable myth pops up in the most unlikely places; *e.g.*, John Ciardi's column [*SR*, Feb. 6]. Mr. Ciardi's nerve-shattering exhibit is "thoity poiple boids."

As a native Brooklynite and a student of the terrors of Brooklynese, I have never heard anyone there employ the sound "oi" for "er." This inaccurate reference is to a much subtler sound that may roughly be described as a diphthong consisting of a short "u" and a long "e." It is similar to the German "oe." Thus, examples of Brooklynese are such atrocities as "chuech" for "church," "wuek" for "work." The prize in my collection is "a hued of Guenseys and Jueseys" for "a herd of Guernseys and Jerseys."

EDWARD H. DARE.
Glenbrook, Conn.

## On the Side of the Believer

THE REVIEWER OF *The Existence of God* [*SR*, Feb. 6] gives the best defense of the rationalism of belief yet. But it falls short and I will help. An individual may personally "know" of the existence of God. This knowledge is as rational as any other. This sounds reasonable. However, what is missing is the *public* dimension in influencing the individual "to know" that there is a God. We must recall the wisdom of Pascal, who advised that the odds are always with the believer. For if there is life after death, the Godful person has it made; if there proves to be no heaven or hell, nothing has been lost.

But the nonbeliever gives himself no chance at all. Pascal's reasoning could be applied to more mundane matters. The odds in *this* world are with the believer on getting a job, a marital partner, or running for President. It is inconceivable that these practical considerations could not contribute to one's "knowing" that there is a God. On the basis of self-preservation alone, the belief in the existence of God is highly rational.

ROBERT SEIDENBERG, M.D.
Syracuse, N.Y.

*"The children tell me you've found inner peace."*

## Our Literary I.Q. Dips

IN YOUR LITERARY I.Q. for February 6 Miss Ruth Clark of Plainview, Texas, erred in attributing Kermit Hunter's *Unto These Hills* to Paul Green, author of *The Lost Colony.*

MRS. DAVID L. PARKS.
Wilkesboro, N.C.

## Bravos to Mr. Adams

JOYFUL BRAVOS to J. Donald Adams for his "The Dilemma of Success." Mr. Adams speaks for hundreds like me who are weary and revolted by sex made as ugly as garbage and just about as ordinary. I rejoiced as I read him . . . and thought how good it is that we can depend upon *SR* editors to publish such articles. . . . However, in this same issue you offer two reviews. One commends the author and his "handling" of an abortion—even quoting a long, tasteless excerpt. The other commends the author's duel of wits between two characters traveling to Paris, one of whom is—so help me—a cannibal!

If there are any to join me in standing against all this with our spokesman, Mr. Adams, let us all have a moment of silence for the destruction and death of literary decency and dignity.

MRS. ISIDOR FEATHERMAN.
Elmira, N.Y.

MUCH AS I ADMIRE a straight-from-the-shoulder punching man, it seems pertinent to ask why J. Donald Adams doesn't accept a more modern fighting weapon. He is using a full-choke shotgun where he badly needs a sawed-off instrument.

Doesn't Mr. Adams know that pseudo-intellectuals thrive on bilge water? Hasn't he observed that sediment is more nourishing to pretenders than human sentiment? That the poet is a laughingstock and shysters are lauded leaders?

The most hopeful thing that can be said is that a society that has skimmed two chapters of Freud and three paragraphs of Jung may be indulging in a bit of vicarious horseplay.

CHARLES B. ROGERS.
Pacific Palisades, Calif.

IN MY YEARS of reading your magazine, "The Dilemma of Success," by J. Donald Adams, is the best thing you have ever printed.

ANN MARKIN.
Lincolnwood, Ill.

IN REGARD TO the article "The Dilemma of Success," by J. Donald Adams: Amen, brothers.

ANITA R. SHAW.
Hollywood, Calif.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Books



LITERARY HORIZONS

## Growing Up to a Tree House


25 Literary Horizons: Granville Hicks reviews "Gumbo," by Mack Thomas
26 On the Fringe, by Haskel Frankel
28 Letters to the Book Review Editor
29 In a Few Hands: Monopoly Power in America, by Estes Kefauver
30 The Federal Bulldozer: A Critical Analysis of Urban Renewal, 1949-1962, by Martin Anderson
31 Gamblers' Money: The New Force in American Life, by Wallace Turner
32 What Became of Gunner Asch, by Hans Hellmut Kirst
32 First Papers, by Laura Z. Hobson
33 The Ski Bum, by Romain Gary. The Man Who Wrote Dirty Books, by Hal Dresner. The Key to My Prison, by Harris Downey
34 The Criminal Record
47 With Walt Whitman in Camden: April 8–September 14, 1889, by Horace Traubel
48 Walt Whitman's Leaves of Grass: Comprehensive Reader's Edition, edited by Harold W. Blodgett and Sculley Bradley
49 *SR*'s Check List of the Week's New Books


GROVE PRESS has won considerable fame, not to say notoriety, as the publisher of Henry Miller, Jean Genet, William Burroughs, and other authors who work with words and situations that day before yesterday were taboo. If the publication of books by such authors called for considerable courage, it has turned out, one gathers, to yield something of a profit. At any rate Grove Press is stuck with a reputation, and when it publishes a book that, so far as vocabulary is concerned, might be required reading in a nineteenth-century Sunday school, that is news.

The book is a first novel by Mack Thomas, *Gumbo* (Grove, $3.50). Thomas, according to the jacket, has been around: "After a stint in the Air Force and two years in Austin College, he tried his hand in rapid succession at a variety of jobs: pitching professional baseball for a season, blowing tenor sax with a jazz group in a Texas hotel, modeling suits and coats in Kansas City, inventing and manufacturing a chromium-plated bug deflector for automobiles, dance instructing at Arthur Murray's, running a diaper service, doing a disc jockey show on radio, etc."

Although Thomas has lived a full life, he has chosen to write about boyhood in Texas some thirty years ago. His hero, Toby Siler, is two or three at the beginning of *Gumbo* and twelve at the end. The book, which is only by courtesy a novel, is made up of a series of episodes, showing Toby with his parents and siblings, at school, at a church revival, at a Christmas party, and so on. Some of these episodes have been published in the *Saturday Evening Post* and other periodicals.

With a few exceptions the stories are told from Toby's point of view, and in the early chapters Thomas tries, by the use of special language, to take us inside the mind of a small child. "When the rain gentled to the first sign of friendliness, Toby threw the blanket aside and ran from the porch to wade in the six-inch thrill of river in the ditch. That was when he had to make his feet remember the broken glittery that bit his toes and heels and made them leak hurt." The time is the Depression, and Toby's father is only intermittently employed: "Papa came home in the bright one day and sat at the table with Mamma so they could pass a new sad back and forth with their eyes." Fortunately there isn't much of this kind of writing, which is perhaps a worthy experiment but can become tiresome.

At his best Thomas gives us a sense of Toby's world:

> By seven-thirty all the Cottonmill Christians and some that weren't were gathered. The place was filled with Shepherds and snaggle-toothed Angels; Shepherds with Red Goose shoes and rolled-up overalls under their flowing, bed-sheet robes, Shepherds with handles from brooms and handles from mops to make-believe were things you could sit on and twist on and throw and play swords with and poke with and ride like a witch until it was time for them to be Shepherds' staffs. All the Angels had were wings and halos, and the wings felt funny and itched, and the halos slipped. One of the Angels was cross-eyed, another had freckles and a sty on his eye. Another had one wing torn loose from its harness and another had a fat split lip. One Angel nicked a Shepherd's nose with his halo and screamed and cried at the top of his four-year-old lungs when the Shepherd poked him with a staff.

Thomas draws pleasant portraits of Toby's mother and father without making them too good to be true, and he has a nice feeling for family life. The events of the story stay well within the bounds of probability. The Christmas party is amusing without being grotesque, and the account of Toby's conversion is moving without being melodramatic or sentimental. In the background is always the mill in which Toby's father and mother are employed when work is available and of which Toby comes to be frightened. He has other troubles, too—a case of the mumps, the death of his grandfather—but most of the time he is happy and he is growing in mind as well as body. The climactic event is his building of a tree house all by himself, and we understand very well the importance of this achievement to a boy of twelve.

There are flaws in the book. Thomas loses track of Toby's age: he is eleven on page 121 but just turning ten on page 138. More serious is an uncertainty in the handling of point of view. Most of the time, as I have said, we are looking at events through Toby's eyes, but every once in a while, quite unnecessarily, Thomas goes inside the mind of some other character, and incidents are described—for instance,



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the arrival of the grandparents—that Toby did not witness. Since the effect of the book depends on the author's success in making us see and feel as Toby sees and feels, such lapses are regrettable.

I also have doubts about the style, apart from the doubts already expressed about the opening chapters. Toby has a bad dream, and his screams rouse the household. "But Celia and Jenny jeweled the bedroom door with long flannel nightgowns and sleep-tangled hair falling in bands down their faces as they stared with startled mouths and wondering eyes." Where does that "jeweled" come from? One cannot imagine that it expresses Toby's perception. Sometimes there is a kind of pseudo-poeticism: "A thought and a doze and a wondering later he wondered how it would be to have a whole apple all to himself. Something about it wouldn't let him wonder about it for long, and sailed his mind to a glass jar of light at the core of a whole, dark, pungent apple of sleep." "At the railroad track the rail he walked was cold with chill conspired in the night." Why "conspired"?

The book has received high praise, which the publishers, naturally enough, quote with enthusiasm. They may, however, live to regret their lack of discretion. To compare *Gumbo* with *Huckleberry Finn* can only obscure the fact that Thomas's book has real though modest merits. It is, for the most part, an honest book about childhood, and that is saying quite a lot. It is loosely put together, and there is a fair amount of bad writing, but there are many pages in which Toby lives. Obviously Thomas is writing about his own boyhood, and the openness of his nostalgia is rather charming. And, whatever else may be true, the book can be guaranteed to shock no one.

—Granville Hicks.

**FRAZER YOUNG'S LITERARY CRYPT No. 1125**

*A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1125 will be found in the next issue.*

KDVMVO DGNOP ZGMV RVFNG-

DP, CLF FTV KDVMVOVPF RUY'F.

NYUYABULP

***Answer to Literary Crypt No. 1124***

*Those who come first are the heirs of fame; the others get only a younger brother's allowance.* —Gracian.

**ON THE FRINGE**

# Young Man with His Own Horn

JAMES DROUGHT strode into my living room carrying a large, gray, canvas overnight bag. He set it down on the floor, shucked off a car coat, and lowered his 6'3", 200-pound frame into a canvas sling chair. He ripped open a package of little cigars and lighted one. Then he opened the canvas bag. In a matter of minutes there were seven hardbacked books in a row across the carpet with seven paperback editions of the same books in a second row. My lap was flooded with newspaper clippings, magazines, and publicity releases, all pertaining to James Drought, his books, or his publishing house, Skylight Press.

When the flood showed signs of abating I made a start at an interview. Mr. Drought cut me off. "First, let me give you the general picture, and then you can ask all the questions you want." He began the unique story of James Drought's assault on the publishing world, the story of a man who couldn't get his novels accepted by any publishing house and so started his own. Within one year Drought put seven of his books into print, both hard- and soft-cover editions, and started building his reputation by placing copies in college bookstores, where they are selling steadily.

Twenty minutes went by before I could interrupt him. "Look, this is no good. Let me go at my interview my way. There are questions I want to ask." Drought nodded and agreed to finish up quickly what he wanted to say. He finished exactly one hour after he entered my apartment.

While waiting for the cutoff I made a few miserably unimportant notes to myself. James Drought looks like a burly Pat Boone. Blue eyes. Brown hair boyishly parted on one side. Tan corduroy trousers, maroon wool sweater with silver buttons the size of twenty-five-cent pieces down the front.

Still listening, I studied again the two pieces of paper that had been presented to me twenty-four hours before by my editor at this magazine and which had led to my calling Norwalk, Connecticut, to invite Mr. Drought to New York for an interview. Prior to that I had never heard of him. The first piece of paper was a telegram dated November 23, 1964, sent to the Book Editor at *SR*. It read:

REGARDING DECEMBER 1 PUBLICATION BY SKYLIGHT OF JAMES DROUGHT'S SEVENTH BOOK THE ENEMY WE ARE PROUD TO ANNOUNCE THAT THE PULITZER PRIZE COMMITTEE HAS NOTIFIED US THAT IT IS CONSIDERING ALL SEVEN DROUGHT TITLES PUBLISHED THIS YEAR FOR A PRIZE IN A SPECIAL CATEGORY IN THIS YEAR'S JUDGING FOR ACHIEVEMENT IN AMERICAN LETTERS. AS YOU KNOW SKYLIGHT PRESS WAS FORMED A LITTLE OVER ONE YEAR AGO BY DROUGHT HIMSELF TO MAKE HIS WORK AVAILABLE TO THE AMERICAN PUBLIC. L B CARLSON GENL MGR SKYLIGHT PRESS

The second paper was a full-page advertisement from the *New York Times Book Review* of Sunday, January 31, 1965, which began—in the boldest of type—with the announcement, "JAMES DROUGHT SELECTED FOR LISTING IN WHO'S WHO IN AMERICA." Beneath that, in slightly smaller type—a size suitable for announcing major wars in minor countries—were statements of praise by three book editors and one columnist, all associated with New York City newspapers. The remainder of the page split into seven columns, each devoted to a Drought novel and each crammed with hosannahs for the book.

While Mr. Drought continued talking, I made a note to myself to call the Pulitzer office. Did they really give out hints in advance of the award announcements? Decided also to call one or two of the editors quoted in the ads.

And then Mr. Drought stopped. I showed him the ad. "This sort of thing costs a fortune, doesn't it?" James Drought nodded soberly. "We are also running it in *Book Week*, the *Chicago Tribune's Books Today*, and two different issues of *The New York Review of Books*. It comes to around $7,500. That's a lot for us but nothing much compared to what's spent on a book like *Herzog*, and that's only one book. Our $7,500 is being spent on fourteen books."

I asked about his *Who's Who* announcement and pointed out that people don't usually go around shouting in headlines when they are so honored. Mr. Drought nodded again. "I think others should take assurance from it. It shows that individual effort will be recognized."

I showed him the telegram. "L. B.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Carlson, that's my wife, Lorna. She was an airline stewardess. She's the vice president of Skylight Press. The way the Pulitzer Prize works, a publisher nominates a book for consideration. I think anybody can but it's usually the publisher. Therefore, we—Skylight Press—nominated all seven of my books because they were published in one year, between November 1963 and November 1964. Since each of the books is distinctly different—as opposed to novels in a series—we suggested that we be in a special category for things that don't fit in a standard category. The Pulitzer Committee can accept or reject. They accepted as 'The Works of James Drought.' We had to nominate me. Who the hell else would? Random House?"

(The next day I called the Office of the Advisory Board of the Pulitzer Prizes at Columbia University and read the telegram to them. The voice at the other end sounded amused. "Anybody can nominate anybody. Publishers nominate their authors, authors nominate themselves, friends nominate friends. Any book will be considered if the author is a citizen and the book was published during the award year. As to that special category, no, though the author is free to ask for one when he submits his book —three copies, please. The telegram sounds as if Skylight Press has received the standard receipt we always send out to people who submit books acceptable for consideration."

Skylight Press was born in April 1963 in the "one-part pre-Revolutionary house" the Droughts rent in Norwalk. "My seven-year-old son, Hank, thought up the name Skylight Press. He just thought it sounded nice. I liked it because of my stunt parachute experience: I took paratrooper training in the Army. My other child, Sara Bess, is three. Since Skylight operates out of the house, the kids are involved. Hankie helps load books and puts flyers in envelopes. Sara Bess is quiet when Mommy is on the phone. It's wonderful; we are all together on work we think is good. There's no mystical experience where Daddy goes off on the train and nobody knows where. Hankie put all of the Ohio mailers in envelopes and I can't tell you his joy at every Ohio order." He paused a moment. "You can't imagine the terror when your only security is based on the number of books you sell."

Before the birth of Skylight Press, James Drought, an Illinois boy, was a successful magazine editor, for *Saga*, and an unsuccessful writer. He had four novels that were being turned down regularly by publishers. The first, *The Secret*, to quote from a Skylight Press release, "is about a young boy who discovers home, church, school, army and business-job are all trying to destroy him." By Drought's count "twenty-six established publishing houses" turned it down. " 'Powerful' was used over and over about my books but they just didn't fit the market. As I see it, these books couldn't be fed into the machinery."

—Gary Burdick.

**James Drought: "We had to nominate me."**

*The Secret*, described by the author-publisher as an "oratorical novel," was Skylight's first book, published on borrowed money. The first edition was 200 copies though it actually came to less when one carton of books from the printer somehow turned up at the A&P and was burned under the mistaken belief that it contained disposable Clairol bottles. What was left was sent out "to people I thought were looking for something good to read." The cover letter that accompanied each book mailed stated in part: "It is being offered to a select list of buyers at $10 a copy, but its value as a first edition should increase." The books were bought.

Recently, Avon, a major paperback publisher, paid Drought a $30,000 advance for the mass newsstand rights to *The Secret*. Their edition (200,000 copies) sells for 75¢. The Droughts still retain the rights to sell their own $5 hard-cover and $2.50 soft-cover editions of the book as well as two other Drought works, *Mover* and *Memories of a Humble Man*, which Avon will also publish. Fawcett has snapped up three Drought books, *The Gypsy Moths*, *Two II: A Duo*, and *The Enemy*.

"I believe," Drought said, "that the best works of the past twenty years sit up in attics. Why should a writer be in the position where he has to say, 'May I?' In a free society you can publish your own books. Mark Twain published for himself. Stephen Crane published his own *Maggie: A Girl of the Streets*.

"The publishing industry has spread the following untruth: for every book of worth written there is an existing publisher who will publish it. The author only has to have patience and determination. I don't think that's true. The fifty or so existing publishers are all publishing the same thing, and 90 per cent of what's being written falls out of their conception of what a book should be. Well, the publishers have a right to do what they want and you, the author, have a right to start a publishing house. I offer our case. I think a lot of writers could solve their frustrations if they followed our way. In a free society, there is

# Your Literary I. Q.

Conducted by John T. Winterich and Yetta Arenstein

## MIGHTIER THAN THE SWORD

Some words are just naturals for those who wield a pen. Hilja Karvonen of Carthage, Illinois, has compiled the list of words below and asks that you fill in the blanks surrounding that mighty weapon with the aid of the definitions in the second column. Answers on page 40.

| | |
|---|---|
| 1. ___PEN_____ | Special exemption or remission. |
| 2. ___PEN | Made of tough fiber. |
| 3. PEN_____ | Indigent. |
| 4. ___PEN____ | Treacherous. |
| 5. ___PEN____ | A distilled oleoresin used in paint. |
| 6. _____PEN | Deformed. |
| 7. __PEN____ | Costly. |
| 8. __PEN_ | Attach. |
| 9. ___PEN____ | An event. |
| 10. _PEN_____ | Wasteful. |
| 11. __PEN_____ | Inscrutable. |
| 12. _____PEN_____ | Essential. |
| 13. __PEN_____ | An iron-pointed staff for climbing. |
| 14. __PEN____ | Anything that causes forgetfulness. |
| 15. _PEN_____ | Free from bias. |
| 16. PEN___ | Extreme poverty. |



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

no such thing as a permanent institution. Institutions are organic."

By the time James Drought left my apartment after a stay of three parking-meter dimes, my head was ringing with words, my writing hand was numb, my apartment was awash in Droughtiana, and I was too confused to know what I thought of the man.

I made two phone calls, one to Raymond Walters, Jr., of the *New York Times Book Review*, the other to Richard Kluger, of the *Herald Tribune Book Week*. Both men had been quoted in the Skylight Press newspaper advertisement. Mr. Walters was quoted as saying, "Rebellious, Dynamic and Overpowering." Was it a comment on the author or his works? By way of answer, Mr. Walters sent me the "In and Out of Books" column he had written for the *New York Times Book Review* of September 20, 1964. It contained six paragraphs on James Drought. In the first I found the phrase ". . . an athletically handsome, rebellious thirty-three-year-old Midwesterner. . . ." The fourth paragraph began, "A dynamic overpoweringly articulate chap. . . ." I could not locate the "Rebellious, Dynamic and Overpowering" quoted in the advertisement.

Richard Kluger thought that the "Most Unusual Creative Writer in America" quote ascribed to him came from something he had written for "Book Week News," a promotional newsletter he puts out in conjunction with his job as editor of *Book Week*. Mr. Kluger said: "Yes, he is the most unusual creative writer in America. No one else I know of is so convinced that his own talent is titanic and is so insistent that it be hailed as such overnight. In the absence of unanimity on his stature Mr. Drought is energetically proclaiming it himself. I find him no more or less objectionable than all the other hard-sell hawkers in America."

Several days have elapsed since James Drought's visit and I still haven't got him comfortably squared away in my mind. Is he all hard-sell or "a kind of modern Thoreau," as critic Paul Pickrel described him in the *Yale Review*? Is he both? I think it best to give Mr. Drought the last word. If he were here as I write this he would take it anyway. "I don't fit into categories; neither do my books. I'm James Drought. I think the way I do. If anyone wants to know what that is, they can ask me. I just don't like labels. In the last ten years a lot of wonderful people have been smeared by labels. Anyway, I'm not an author buttoned up in my house waiting for agents' reports. I'm confronted with the sheer reality of producing and selling books. The fact that we have survived means success, but you've got to keep in mind the smallness—and the largeness—of our organization."

—Haskel Frankel.

# Letters to the Book Review Editor

## Picasso by Papini

In his attack [*SR*, Jan. 9] on John Hay Whitney's Colby College speech Ronald E. Wood quotes with relish some remarks attributed to Picasso which he had found quoted in a "perspicacious book review" in the December 12th issue. I looked up the issue and found that the review was an appraisal of Huntington Hartford's *Art and Anarchy* by Selden Rodman, who had found the above-mentioned remarks "unbelievably truthful." Mr. Hartford had found Picasso's "confession" in a book entitled *Mirage of Africa* by Alan Houghton Brodrick, who in turn had lifted it directly or indirectly from a book by Giovanni Papini. Thus, Mr. Wood's quotation was at least five times removed from its original source.

*But the original source was not Picasso.*

The "statement" is bogus, a work of pure fiction concocted by Papini himself for his *Il Libro Nero* (Edizione Vallecchi, Florence, 1951, pp. 265-269), an imaginary diary consisting of "letters" from or "interviews" with Walt Whitman, Stendhal, Goethe, William Blake, Cervantes, Marconi, Hitler, Kierkegaard, etc., as well as with Picasso. Since 1952 Picasso has several times denied the authenticity of this "interview." This hoax was recently denounced by John Canaday, art critic of the *New York Times*, February 11, 1962.

One cannot blame Mr. Wood, who doubtless assumed a reviewer in the *Saturday Review* knew what he was quoting. But there is little excuse for Rodman, who is an art critic and historian (and should have investigated a statement he found "unbelievable"), or Hartford and his publisher, Doubleday, or Brodrick and his publisher, Hutchinson (London). All these writers were no doubt happy to quote an attack upon the integrity and good faith of a great artist whose work they did not like.

Alfred H. Barr, Jr.,
The Museum of Modern Art.
New York, N.Y.

Editor's note: *Mr. Rodman's remark read: "The second [quotation], attributed to Picasso, seems almost unbelievably truthful: 'Giotto, Titian, Rembrandt, and Goya were great painters. I am only a public entertainer who has understood his times and has exhausted the best he could the imbecility, the vanity, the cupidity of his contemporaries.'"*

## Unquotable

Why, in Milton R. Konvitz's review of *Rebel Voices* [*SR*, Jan. 16] do you set Judge Kenesaw Mountain Landis's first two names in quotation marks?

"Don M." Mankiewicz.
Norwich, N.Y.

## The Last Best Hope

In his review of *The United States and the United Nations*, edited by Franz B. Gross [*SR*, Jan. 30], Philip Van Slyck said: "Too much U.N. literature tends to deal with the Organization as either a dismal failure that may be ignored or abandoned, or as the 'last best hope of man on earth' that must be rescued from failure at all costs. Neither attitude leads to constructive policies. America's aims in the world were formed before there was a U.N., and they should remain constant even if the U.N. is paralyzed or collapses."

In answer to this, I affirm that the United Nations *is* indeed the last best hope of man on earth, although, of course, our ultimate hope is in God. John F. Kennedy, who was realist and idealist at the same time, said: "In the development of the United Nations lies the only true alternative to war. . . . Mankind must put an end to war, or war will put an end to mankind."

The U.N. must indeed be rescued from failure at all costs. In this atomic age, if there were no United Nations, we would have to create one. Why not, then, make the development and strengthening of the world organization the cornerstone of our foreign policy?

Palmer Van Gundy.
Glendale, Calif.

## Proud Parallel

I was shocked at his statement and its violence when I read the words of Robert J. Clements in The European Literary Scene [*SR*, Jan. 30]: "Though I am unhappy to draw a parallel between this distinguished physicist [J. Robert Oppenheimer] and the two pistol-packing accused murderers [Sacco and Vanzetti] . . ." [and to Professor Clements's] reference to "poets, playwrights and novelists who brazenly absolved the two anarchists of all guilt."

Many eminent, trained observers, of far greater "intellectual" force than I, have studied the case of Sacco and Vanzetti and come away with grave doubts or absolute disbelief in their guilt.

The crucial point of the pistol's identity as the murder weapon was surely confused beyond further proof by its careless handling by the police. It seems doubtful to me that anyone can ever make a downright assertion susceptible to proof that the good cobbler and the poor fish-peddler were indeed guilty.

But in the light of their behavior during the long years of trial, it appears to me that Dr. Oppenheimer (whom I admire) might well be proud to see his name and record as a human being set down beside those of Sacco and Vanzetti.

N. R. Back.
Berkeley, Calif.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# When Big Business Gets Too Big

***In a Few Hands: Monopoly Power in America,*** *by Estes Kefauver with the assistance of Irene Till (Pantheon. 239 pp. $4.95), embodies the results of the investigations by the late Senator from Tennessee and his staff into the drug, steel, automobile, and baking industries. Paul H. Douglas, U.S. Senator from Illinois, has also fought monopolistic practices.*

By PAUL H. DOUGLAS

ESTES KEFAUVER was at once one of the most useful and least appreciated of modern Senators. He did invaluable work in revealing the many facets of the national crime syndicate, in urging an Atlantic Commonwealth, and in exposing the pervasiveness of monopoly and imperfect competition. He had great political virtues but the intellectuals refused to accept him. His coonskin cap, his soft voice, deadpan manners, and undistinguished speech caused most of the political pundits to reject him. Yet, beneath his rural appearance, there lurked one of the best brains in the Senate, unsurpassed persistence, and the proverbial courage of a lion. No one in the country knew more about the evils of monopoly than he, and no one worked harder to reduce them.

Kefauver died with his boots on in the summer of 1963 while trying to prevent a private corporation from taking over the telecommunications industry and operating as a monopoly above and beyond government. For a day the public mourned its champion and then largely forgot the lanky and undemonstrative Tennesseean.

It is therefore appropriate that this work, edited and completed by his close associate, Dr. Irene Till, should embody the results of his investigations and those of his staff into the drug, steel, automobile, and baking industries.

In a succinct opening chapter, which discusses the economics of the commercial drug industry, the authors tell how the big companies, by saturation advertising of their brand names, are largely able to lift their products out of competition and, as a result, reap extremely high profits. From 1957 to 1963 these averaged approximately 20 per cent after taxes. This was twice the norm for manufacturing as a whole and over a third higher than the rate for such favored industries as the automobile, office machinery, electrical equipment, glass, and industrial chemicals.

—*Chase, Washington.*

**Senator Estes Kefauver—"one of the best brains in the Senate."**

KEFAUVER tried to remove one of the many reasons for these abnormally high rates by requiring that drugs be labeled by their generic, as well as brand, names. Since many drugs with dissimilar trade names are fundamentally the same, this reduction to a common terminology would deflate much of the puffy advertising and lead, as in Europe and in the purchases by hospitals and public agencies, to much lower prices for the individual consumer. The Kefauver proposal also called for a licensing, after a brief period, of patents. This aroused the most bitter opposition not only from the drug trade but also from the allied professions of advertising and communications. It was only the Thalidomide tragedy, as revealed by two courageous women, Drs. Helen Taussig and Frances Kelsey, that enabled the Senator from Tennessee to save even a portion of his bill. Although final compromise dropped the compulsory licensing feature, it nevertheless required the supplementary use of generic terms, which must be displayed at least half as prominently as the trade names. This has been of real use. The Tennessean won an additional victory in the bill's provision that drugs be effective as well as safe, further that side effects be taken into consideration and, if injurious, stated.

Great powers are therefore given to the Food and Drug Administration. It is important that this agency, in turn, be closely supervised to see that its authority not be used to protect the big drug firms while discriminating against the small.

While the hearings on drugs were the most sensational in the long inquiry, those on steel, automobiles, and other great industries revealed many facets of monopoly and imperfect competition. Kefauver and his associates proved that there was little or no price competition in steel, that U. S. Steel and possibly one or two others set the prices, which were so high that most firms would break even when operating at only a third of capacity. The power of the big bread chains to drive small competitors to the wall by regional price cutting, which was supposed to have been outlawed by the Trade Commission Act of 1914, was demonstrated to be again at work.

AUTOMOBILES have witnessed the sharpest movement towards concentration. In 1921 there were eighty-eight firms in the industry; today four companies account for 99 per cent of the total output. The competition among these four is not in the field of prices but rather in planned obsolescence and style changes, which add billions to auto prices but have little or no function.

Everywhere, indeed, concentration has been proceeding apace. By 1962 the top twenty manufacturing companies had about 25 per cent of all manufacturing assets and amassed 38 per cent of the net profits after taxes, while the fifty largest held 36 per cent of the assets and received 48 per cent of the profits. Carrying this analysis still further, the 100 biggest concerns owned 46 per cent of the assets and reaped 57 per cent of the profits. Finally, the 1,000 largest manufacturing companies owned nearly 75 per cent of the assets and obtained 86 per cent of all the profits. It is a startling fact that the remaining 419,000 manufacturing companies had only about a quarter of the assets and received a bare 14 per cent of the profits, or about two-fifths as much as the twenty giants. Since 1962 this concentration has been increasing still further by the continued wave of mergers. The same process is taking place in other industries such as mining and retailing. Only in the service trades is small business holding on.

This means, of course, that the control of economic activity is becoming concentrated "in a few hands." As the English economist Joan Robinson dem-



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

onstrated thirty years ago in *Economics of Imperfect Competition*, this means a scale of prices appreciably higher than that which would prevail under competition, and this in turn means not only a greater concentration of income and wealth but also smaller total production and fewer persons employed.

Monopoly and imperfect competition are, to my mind, the chief cause for the persistence in this country of excessively high levels of unemployment. For, since the sum total of price tags on goods that could be produced under full employment exceeds the sum total of monetary purchasing power in the pockets of consumers, and since the dominant forces in the market place refuse to lower prices, the result is unemployment and idle plants. The recent tax cut had as its basic premise the addition of further units of monetary purchasing power to pump consumer demand up to the level of the relatively fixed prices.

This is better than nothing, but the urgent need is for a much greater degree of competition, which would lower prices and bring more goods within the reach of consumers. Indeed, it could be the best antipoverty measure. Kefauver saw this clearly and properly stressed its importance. But it must be confessed that, like others, he was not too helpful in suggesting how it might be effected. The Senator properly pointed out the comparative ineffectiveness of governmental regulation and instead placed his faith in publicity and more accurate information.

AS Professor H. M. Gray of the University of Illinois has graphically shown, probably the very least that government can do is not to encourage monopoly. Should it not, for example, revise its patent laws and its requirement barring entrance into many fields of economic activity save on proof of "convenience and necessity"? Perhaps some consideration should be given to the suggestion made by Fred Raymond in *The Limitist*, namely, that the size of concerns producing more or less identical products be held down to "x" number of employees. This would retain the benefits of large-scale production inside the factory as well as the advantages flowing from vertical integration. It would place some limitation, however, on horizontal combinations of substantially similar plants. There is a great deal of evidence to indicate that this would actually increase economic efficiency.

Senator Kefauver may not have given us the full prescription, but he was supremely right in his diagnosis, and he worked himself to death in his efforts to reduce the evil. We need others who will assume the heavy burden that he was prematurely compelled to lay down.

# Slum Salvage or City Sacrifice?

***The Federal Bulldozer: A Critical Analysis of Urban Renewal, 1949-1962,*** *by Martin Anderson (MIT. 272 pp. $5.95), advocates the repeal of the controversial program to demolish city slums. C. W. Griffin, Jr., an engineer-journalist, is currently writing a book entitled "Frontier Freedoms and Space-Age Cities," to be published by Pitman.*

By C. W. GRIFFIN, JR.

SQUEEZED by suburbs whose local governments ignore area-wide problems, flooded with commuters' air-fouling automobiles, and burdened with rising welfare expenditures for migrant minorities, our central cities suffer the severest problems of postwar population growth. To stimulate the rebuilding of decaying urban cores, through a combination of public and private enterprise, Congress enacted the urban renewal program. Federal and local governments cooperatively finance the acquisition and demolition of slums and sell the cleared land to private developers, who follow a plan drawn by the local renewal agency. Apartments, office towers, industrial plants, even culture centers are rising on urban renewal sites all over the country.

After fifteen years of urban renewal, attacks against it are mounting from all directions. From a conventional liberal viewpoint urban renewal has made the right enemies: farm-state Congressmen who fear that urban renewal may subvert the spirit of free enterprise in cities whose treasuries they gleefully drain to support the $7.7 billion federal agricultural program, Right-wing crackpots who smell moral decay in every federal undertaking, and the U.S. Chamber of Commerce. It is interesting, however, to note that the vast majority of local chambers support urban renewal and denounce the national organization's opposition. And, by another apparent paradox, the program's opponents include civil rights leaders, who protest the uprooting of minorities to make way for luxury apartments and accuse government officials of merely shifting slums from one area to another.

This view gets solid support from *The Federal Bulldozer*, a scholarly but devastating attack that, through wide publicity in the nation's business journals, has temporarily made its young author the focus of the controversy. To the cool, calculating eyes of Martin Anderson, a twenty-eight-year-old Columbia University finance professor, urban renewal appears faulty in principle as well as execution. Resoundingly echoed by conservative admirers, and as resoundingly denounced by government officials, Anderson advocates repeal of the urban renewal program.

To show how urban renewal hurts those it is supposed to help, Anderson cites the relocation problem. Of the persons who must be rehoused after the clearance of urban renewal sites two-thirds are Negroes or Puerto Ricans, a fact that prompts civil rights leaders to call the program "Negro removal." Private studies indicate that the displaced slum-dwellers generally move to other slums, for which they pay higher rents. In contrast, the federal government reports that 80 per cent of 153,000 relocated families have moved into standard housing.

THIS clash between the grim private view and the euphoric federal view of relocation springs from the shifting definition of "standard" housing. Since local officials make the decision, a city may apply high standards to housing it wants to demolish for an urban renewal project and then apply lower standards to other dwellings to justify quick relocation of the displaced persons. Thus the federal claim dissolves into semantic legerdemain. Moreover, the Urban Renewal Administration opposes the Comptroller General's recent proposal to require a consistent criterion for judging "standard" housing.

As further evidence that urban renewal aggravates the displaced slum-dwellers' plight, Anderson cites the shrinking supply of low-income housing and consequent rent rises caused by urban renewal. As of March 31, 1961, renewal agencies had demolished 126,000 low-rent dwelling units, including 25,000 standard units, and replaced them with 28,000 units, most of which were priced too high for low-income families. Of the total construction on urban renewal sites only 6 per cent was public housing designed for low-income families.

Despite the demonstrated need for reform, I remain unconvinced that urban renewal is beyond redemption. For one thing, Anderson disregards what I



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

consider accomplishments. The federal urban renewal laws have goaded hundreds of cities into enacting housing code ordinances, which provide some protection for slum-dwellers exploited by slumlords. And by Anderson's own statistics, urban renewal has helped stimulate the rebuilding of the central cities, thus limiting the reckless consumption of natural open space as metropolises spread over the countryside.

Moreover, Anderson has totally ignored a likelier target in this attack on the federal bulldozer. The federally financed interstate-highway program has forced the relocation of nearly as many persons as urban renewal, without replacing any demolished housing and, unlike urban renewal, without requiring relocation payments to the displaced. Urban freeways mutilate neighborhoods, permanently remove thousands of acres from city tax rolls, undermine mass transit patronage, and thereby help to create the spreading, monumental traffic jams that pollute the air with poisonous exhausts. Into this urban-freeway program the federal government has poured upwards of $20 billion, at least five times the total federal funds committed for urban renewal. To me the deficiencies of urban renewal appear comparatively slight.

# The Rich, Respectable Racketeers

***Gamblers' Money: The New Force in American Life,*** *by Wallace Turner (Houghton Mifflin. 306 pp. $5.95), warns of the corruptive effect of legalized gambling on the entire U.S. economy. Fred J. Cook is author of "A Two-Dollar Bet Means Murder" and "The FBI Nobody Knows."*

By FRED J. COOK

THE LATIN AMERICAN diplomat was flying home, his hand clutching the handle of a fat briefcase. During the entire flight he never relaxed his grip. When he landed, a cab sped him directly to a bank owned by his family, and there, in an inner office, the briefcase was opened and a cascade of greenbacks poured out. The money was sorted, counted, placed in a numbered account to conceal its owner's identity, and the diplomatic courier was given a receipt which, when he returned to the United States, he would send by registered mail to a man living in Las Vegas.

This, says Wallace Turner, Pulitzer Prize-winning reporter of *The New York Times,* is just one device by which "black money" from the gambling tables of Las Vegas is cleaned up and made respectable. "Black money" is the booty that is skimmed off the top of casino winnings and never appears in the listed revenues—so that no tax is ever paid on it. Just how much of it there is, no one knows; but the best-informed sources agree that it probably amounts to millions of dollars, which go into the pockets of the underworld crooks who dominate much of Nevada's legal gambling. It represents an enormous, corruptive force exerting an insidious leverage on the entire American economy.

Wallace Turner's preoccupation in this book is with the deals, the purchased influence, the intricate swindles that such tainted money makes possible. He explains that the money spirited out of the country under the cloak of a courier's diplomatic immunity would not remain long in the Latin American bank. It would return in a "blizzard of paper" that would make it all look legitimate. Perhaps the man in Las Vegas had plans for a fancy new motel. Mortgage papers would be drawn up, a "loan" arranged, a meticulously constructed trail laid, so that the swindled money could come back looking as clean as an honest businessman's hard-earned dollars.

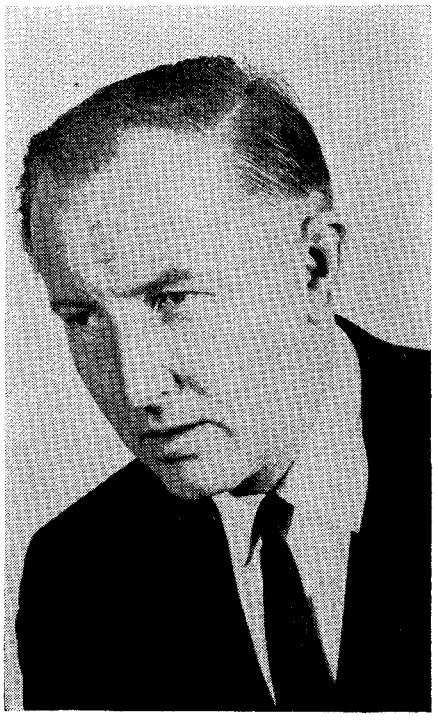
TURNER knows intimately the gambling rackets about which he writes. In the past few years he has investigated for *The Times* the rackets of Las Vegas and Hot Springs, Arkansas. He has interviewed the emperors of the Cleveland mob controlling Las Vegas's Desert Inn; he has talked to their hired help, their lawyers, Internal Revenue agents, state and federal officials. His research is solid, his conclusions fully warranted.

"To use an old-time phrase that has gone out of style," he writes, "these men who cheat on their gambling profits are crooks. Anything they touch will be soiled by their unethical business attitudes and infected with the virus of their antisocial behavior. These are the men for whom the great wealth generated by the gambling tables has supplied a new force in the American economy."

What Nevada has done in its legalized gambling experiment is to give some of the worst thugs and crooks of our time status as law-abiding, distinguished citizens. Turner shows various uses to which they have put their immunity. He probes deeply into the colossal Wall Street swindles engineered by Alexander L. Guterma in collaboration with members of the Desert Inn crowd, and he explodes the comfortable and widely accepted assumption that no one except the gamblers got badly hurt. After all, Guterma and his Desert Inn cohorts peddled perhaps as much as $8 million of worthless stock to the American public—and then cleared out with their winnings. As Turner says, the story constituted "as clear a warning to the American people as any that could be given of the great danger inherent in open, casino gambling on the Las Vegas pattern."

Turner concludes that when gamblers are sheltered by the law, as they are in Nevada, "the morals and ethics of the gamblers become a part of the accepted pattern of life . . . Nevada may be able to live with the situation that it has created . . . But the rest of the nation is not able to endure it . . . ."

This is a solid, significant book. New Yorkers who are now being propagandized to vote for greater legalization of gambling might read it with profit. Almost inevitably, *Gamblers' Money* will be compared by many to last year's best-seller, Ed Reid and Ovid Demaris's *The Green Felt Jungle,* and it will suffer to some extent from the comparison. Turner is concerned less with the vivid personalities, the sexual aberrations, and the gaudy murders that fascinated Reid and Demaris, and more with the mob's use of tax dodges, its unorthodox forays into Wall Street, its wangling of public funds to finance its own pet projects. In other words, Turner's subject matter is duller, more intricate, and more important.



**Wallace Turner—"black money" is cleaned up.**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

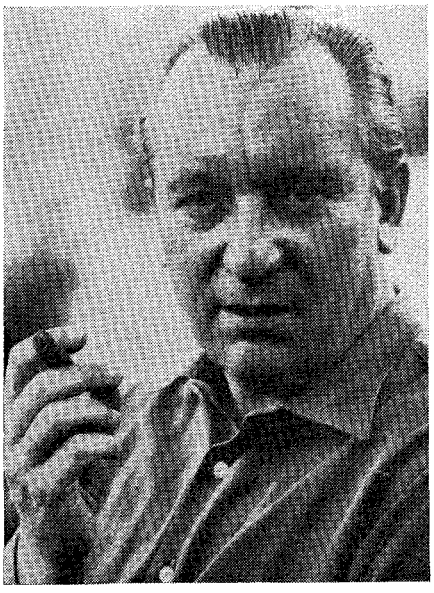
# Minds Like Machine Guns

***What Became of Gunner Asch,*** *by Hans Hellmut Kirst, translated from the German by J. Maxwell Brownjohn (Harper & Row. 275 pp. $4.95), continues the author's saga of the German military mind. Claude Hill is professor and graduate director of German at Rutgers University.*

By CLAUDE HILL

HANS HELLMUT KIRST has proved to be one of the most entertaining German authors to appear since 1945. Of his dozen or so novels, several have been translated into many languages, while his chilling *Night of the Generals* made the best-seller list in this country last year. This latest yarn is a sequel to his greatest success with the German public: a trilogy about German soldiers before, during, and after World War II, which sold thousands of copies and was the basis for a couple of popular movies. Today the number one chronicler of the German military mind, Kirst makes up for his limited topical range by considerable narrative skill. Even this reviewer, who must confess to a total lack of interest in barracks life, found himself intrigued by the author's gift for swift, detached, sardonic, and satirical storytelling.

The setting for *What Became of Gunner Asch* is a small West German town that houses an Air Force base and a Grenadier Regiment. The plot concerns rivalries between the two service branches that finally lead to a court-martial which results in the dismissal of Captain Ahlers, the most decent man in the novel. The book's real hero is Corporal Kamnitzer, a German version of Sergeant Bilko, who constantly outsmarts his adversary, Sergeant Major Rammler, a disgusting Nazi bully if ever there was one.



**Hans Hellmut Kirst—"hilarious."**

At this point I should like to register my regret for the English title, even though it identifies the novel with the trilogy released here as *The Revolt of Gunner Asch, Forward, Gunner Asch,* and *The Return of Gunner Asch.* Neither Kirst nor the reader of the new novel is particularly interested in what happened to Gunner Asch, who now owns the only hotel in town and appears as a merely peripheral figure. The original title of the trilogy was *08/15,* the model number of a German machine gun, which roughly corresponds to the American "G.I." The current novel is called in German *08/15 Today,* and is exclusively concerned with life in the new *Bundeswehr* and not with *hotelier* Asch. Linking the book's title to him is a pity, because it tends to veil the serious intentions of the author, who clearly states in the preface that the present novel "merely tells of men in uniform and of their private lives, which they tried to lead in as uncomplicated a fashion as possible. If their story is not without its more humorous aspects, the final outcome yet remains a catastrophe."

MAY it be a warning before it is too late, before the Rammlers have their bestial and sadistic way again. And let us hope—though probably in vain—that the Kamnitzers and the Ahlerses prevail in the end. Meanwhile, authors like Kirst deserve our gratitude for alerting the world to the regenerative powers of the German military mentality. Kirst is not a great writer; often too slick, he relies on clichés, lacks depth, and is rather old-fashioned in narrative style. However, he has once more come up with a highly readable novel, often hilarious, at times bitter and even malicious, but always vastly entertaining.

# High Society, Lower East Side

***First Papers,*** *by Laura Z. Hobson (Random House. 502 pp. $6.95), recaptures the spunk and high-mindedness, along with the back-stabbing, that characterized the vivid ferment of the lower East Side during the first two decades of this century. The New York scene is one of David Boroff's special interests as a literary critic.*

By DAVID BOROFF

EVERYONE who is old enough will recall the enormous excitement generated by Laura Z. Hobson's *Gentleman's Agreement* in 1947. That novel, which rode the wave of postwar social idealism into extraordinary bestsellerdom, was part of a spate of liberal novels—Arthur Miller's *Focus* and Jo Sinclair's *Wasteland* were others—that addressed themselves to society's unfinished business which had been interrupted by the war. As such, the "liberal" novel, though its artistic merit is arguable, rendered a real service to society.

Mrs. Hobson, who has written two books since *Gentleman's Agreement,* brings much the same sensibility to her new novel. *First Papers* is the chronicle of the Ivarin family during the first two decades of this century. Stefan Ivarin, an editor of a Yiddish daily in New York, had been a revolutionary in Czarist Russia. Imprisoned for his convictions, he finally made his way to this country, where he was part of that marvelously vivid ferment on the lower East Side. His wife, Alexandra, is at once a "Yiddishe Mama" and an Ibsenesque free soul, given on occasion to dancing Isadora Duncan style in the nude. They have a son who doesn't amount to much (he Anglicizes his name, to his father's disgust) and two daughters, the younger of whom is strongly reminiscent of Francie in *A Tree Grows in Brooklyn.* Intense, imaginative, dreamy, she is susceptible to noble causes and fierce attachments. Their lives intersect with those of a fine old New England family, the Paiges, who devote themselves to civil rights at a time when defending dissidents was a good deal less than fashionable.

The novel follows two threads—the infighting in the Yiddish newspaper that ultimately forces Ivarin from his editorship (the paper becomes progressively sleazier despite his opposition) and the



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

growing intolerance in America as it inches towards World War I. When war breaks out, young Garry Paige, whose social-climbing wife has left him, is tried for treason and convicted. Ivarin, a libertarian to the end, defends him in print so resoundingly that his old newspaper invites him back as a columnist. In the meantime the younger Ivarin daughter and Garry Paige find themselves drawn to each other. And to make the cup run over, Mrs. Ivarin (Alexandra) also achieves unexpected success as a kind of precursor to Rose Franzblau or Dear Abby, purveying advice in print to harassed immigrant mothers.

Inevitably, *First Papers* is a mixture of the sentimental and the authentic. The portrait of immigrant life—the summers in a tent colony on Long Island, the girls' uneasiness about their foreign-born parents with their exotic social causes, the fear of the white-slavers—is entirely convincing. It is the story of a spunky generation that deserves to be told. And the account of back-stabbing on a liberal Yiddish newspaper reminds us that the lower East Side was no urban pastorale. Yet the sheer high-mindedness of that dead world with its concern for the oppressed everywhere, its passion for chess, its addiction to endless talk over steaming glasses (never cups) of tea is utterly beguiling.

Alas, *First Papers* distresses as much as it charms. Laura Hobson often confuses length with documentation. (The novel could have profited from rigorous editing.) In addition, the portrait of the daughters is painfully cliché-ridden—women's fiction at its stickiest. Finally, the prose in these finicky times simply isn't good enough.

One wishes *First Papers* were better. For one thing, we remember *Gentleman's Agreement* with pleasure and gratitude. For another, the chronicle novel—now fading from the literary scene or eclipsed by parodies—deserves reinstatement. But it will take a more commanding pen than Miss Hobson's.

**Prattle on the Slopes:** If you could read *The Ski Bum* (Harper & Row, $4.95) without knowing who had written it, you would probably expect the author to be a twenty-seven-year-old alumnus of Princeton who took to drugs (for the experience), worked after graduation as a lumberjack, and now writes under a grant in Nerja, Spain, where he lives with his wife, his mistress, and their three infant children.

Instead, the author turns out to be Romain Gary, a fifty-year-old Frenchman who has distinguished himself as a soldier and diplomat and won the Prix Goncourt, one of the French literary prizes that mean something, for a serious novel called *The Roots of Heaven*. He is the last person one would expect to write a frivolous novel like *The Ski Bum*; but he has done it, as he does everything, with great elegance.

It does not really matter whether Gary intended this brief book to be a satire on the vagaries of the Pop Art generation. It is anyway. Nor does it matter whether he saw, in his mind's eye, a film starring his wife, Jean Seberg. The film is inevitable, given the book's heroine: a naïve American abroad, all curves and ideals, and all atwitter to learn more decadent ways.

The story, which is slight, takes place in Switzerland and concerns the American, Jess Donahue; her alcoholic ex-consul father; a handsome, unremittingly anti-heroic young ski bum (Alain Delon, if the film is French), and $350,000 worth of illegal gold up for grabs. There's a lot of somber prattle going on in the Geneva coffee houses and on the ski slopes; yet, because the writer is a master, the whole effect is cheerful, young, and perhaps more charming than it ought to be.

Admirers of Gary's serious works, particularly his elephant-hunting book, *The Roots of Heaven,* will look askance at this entertainment, as they did a few years back at the delightful *Lady L.* They will accuse Gary of potboiling and other unseemly deeds, and urge him to return to high thinking and elephants before it is too late. Others who, like this reviewer, found that Gary told them rather more about elephants than they wanted to know, will be pleased. Besides, something may be forgiven a novel that has as one of its minor characters a poet named Genghis Cohn.

—Dorrie Pagones.

**The Perils of Impudicity:** The most striking thing about *The Man Who Wrote Dirty Books* (Simon & Schuster, $3.95) is its two dust-jackets. The inner or regular trade jacket shows the twenty-eight-year-old author leaning against a table on which squats a large and winsome sculptured frog, an amphibian presence with which I would like to share my home. If solemn-looking Hal Dresner carved that frog, he has my unbridled admiration for at least one of his talents. The outside dust-jacket is of plain brown paper and bears the words, "This is a plain brown wrapper." Pretty cute promotion idea—*pretty* cute, mind you, not *very* cute.

Inside are 192 pages (more than fifty are less than half filled with type) presenting a brouhaha of letters, memos, and telegrams about an author of dirty books who shacks up in the Vermont woods over a dirty winter to force himself to finish his latest piece of impudicity. While in residence he is sued by a crazy retired naval commander who claims that the writer has libeled his nymphomaniac daughter, his wife, and himself in a previous book called *This Flogged Flesh.*

By a miraculous coincidence (you said it, Dresner!) not only are the names in *This Flogged Flesh* the same as in life, but there are other incredible similarities, including a description of a trapezoidal birthmark on daughter Bibbsy Dibbs's butt, which (you guessed it) she yes indeedy has. The shenanigans involve an FBI agent named Arnold Eisentraub, sicked on the author by Lt. Commander Dibbs; a local police chief named Crapaud; several lawyers, and—oh, the hell with it.

They say that humor is the hardest thing to write. It's certainly murder to criticize. In his *Dictionary of Modern English Usage* H. W. Fowler has a fine capsule essay defining eight types of funny writing. All of these are present in some degree of excellence in *The Man Who Wrote Dirty Books*; but, take it from me, the little table in Fowler's essay comes a lot closer to being worth $3.95 than the contents of that silly brown wrapper.

—Nicholas Samstag.

**Apollo's Slave Girl:** There ought to be a law! Somebody must do something about that word "sensitivity." Could we get it legislated out of the language? Banned, at least, from all copy concocted by publishers? And while we're at it, "exquisite" has also got to go. Life is tough enough without the additional burden of that phrase "a writer of exquisite sensitivity" on the jackets of novels such as *The Key to My Prison,* by Harris Downey (Delacorte, $3.95).

In this instance it is the novel itself that is the real burden. Here we have the story of Delia Wright, told by herself just before she commits suicide by swallowing 100 capsules of Seconal. Now there is a premise for a book; not a good premise, but a premise. Why would a pretty young woman of proper background in a small Southern town want to kill herself? It is not until one has read almost three-quarters of the novel (that author is a sly one) that one learns the answer.

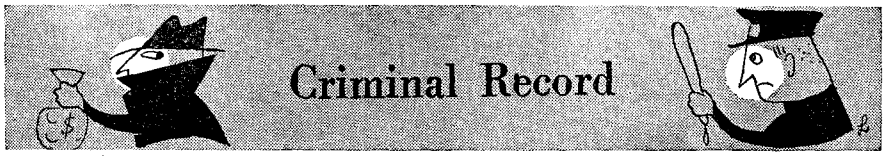
The major trouble is that Delia's prose style is so indescribably pretentious, high-flown, and maddeningly awful that one longs for one's own release as much as she longs for hers. From the beginning, Delia wallows in humorless self-pity.

Why? Because she has been used physically by a day-laborer who looks like a red-haired Apollo and smells of sweat. She has become his sexual slave, been humiliated, degraded. There is nothing for her to do, she says, but kill herself.

Considering the "exquisite sensitivity" of her narrative, perhaps it's just as well. —Eleanor Perry.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED




***The Legend of Ned Kelly (Australia's Outlaw Hero).*** *By Robert Melville. Introduction by Alan Moorehead. Viking.* $6. The core of this sparkling and engaging book is the 27 superb semi-primitive paintings by Sidney Nolan depicting the career of its chief character. Kelly (1860-1885) was a cross between Jesse James and Billy the Kid.

***On the Penitentiary System in the United States and Its Application in France.*** *By Gustave de Beaumont and Alexis de Tocqueville. Introduction by Thorsten Sellin. Foreword by Herman R. Lantz. Southern Illinois University Press.* $6. The authors of this fine study, first published in Paris in 1835 (Philadelphia translation same year), were 29 and 26 years old respectively when they conducted their survey (largely in Pennsylvania, New York, and Connecticut). This is the first unit in the Perspectives in Sociology Series instituted by this press.

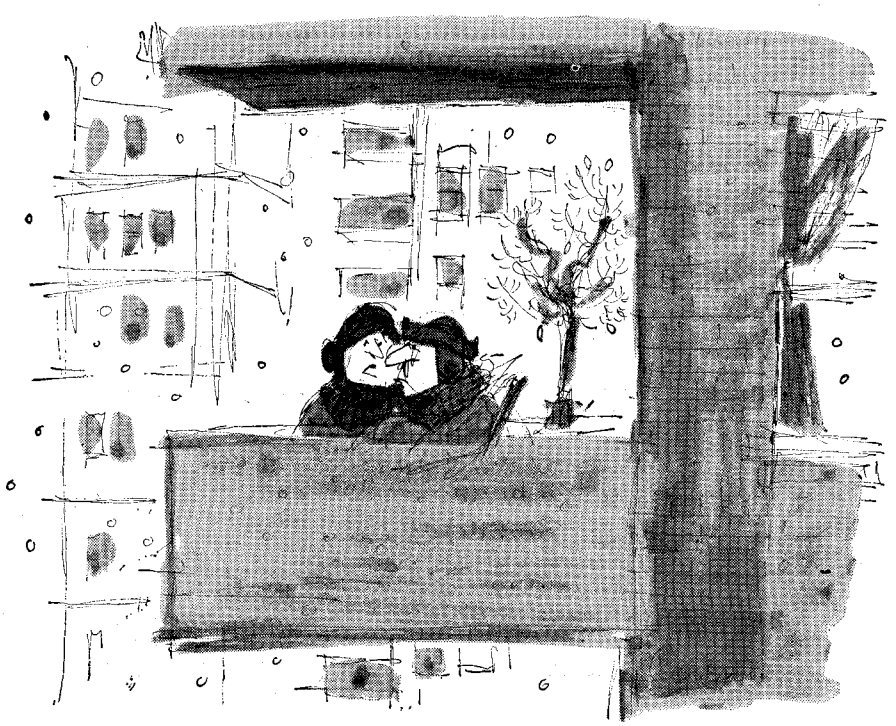
***Fatal Fascination.*** *By Nigel Balchin, C. S. Forester, Eric Linklater, and Christopher Sykes. Little, Brown.* $4.95. These four penetrating discussions of "legal" murder (or its equivalent) are placed and dated Iceland tenth century, England 1946, Scotland 1566, and France 1804.

***Portrait of a Judge and Other Stories.*** *By Henry Cecil. Illustrations by Frederick E. Banbery. Harper & Row.* $3.95. You don't have to be an ex-jurist or even an ex-juryman to enjoy to the hilt this group of 15 crisp, sharp tales, each an admirable manifestation of the comic spirit.

***The Far Side of the Dollar.*** *By Ross Macdonald. Knopf.* $3.95. Lew Archer, genteel West Coast eye, covers much ground in a search for a missing youth that has many ramifications, some of which are *really* dead ends; cops nicely cooperative. Four-square performance, and a treat for devotees.

***A Procession of the Damned.*** *By Wilson Tucker. Crime Club.* $3.50. Bold international hijacking scheme carries principals and security watchdogs, m. and f., from L.A. to Nevada, Illinois, with flashbacks to Germany; fine portrait of Las Vegas in action; nice humorous touches.

***The Fingerprint.*** *By Anthony Gilbert. Random House.* $3.95. Arthur Crook, bouncy Cockney mouthpiece, comes to aid of frantic young widow whose small son is held as hostage by desperadoes. Tension keeps busting out all over.



*"Harold don't you think we've gotten our money's worth out of the terrace."*

***The Lonely Side of the River.*** *By Donald MacKenzie. Houghton Mifflin.* $3.95. London lawyer and spouse plot to kill derelict newshawk in order to knock off insurance jackpot; payoff is set for Portuguese-Spanish frontier. Brisk, well-told tale has wild finale.

***Suffer a Witch.*** *By Rae Foley. Dodd, Mead.* $3.50. Young widow (here we go again) accepts secretarial post in home of Pennsylvania folklorist; wishes she hadn't, but love finds a way. (Historical footnote: No witches were *burned* in New England.) Holds up well despite miserable weather throughout.

***At One Fell Swoop.*** *By Osmington Mills. Roy.* $2.95. Disappearance of north-of-England police super gives good Yarder and good locals chance to ask good questions. Well-balanced, with sound character touches, adroit humor.

***Canary Yellow.*** *By Elizabeth Cadell. Morrow.* $3.95. English miss vacationing in the Canary Islands runs into all kinds of excitement, including death by violence (but not hers). A little sparkler, with nice writing, travel shots, wit.

***With Intent to Kill.*** *By George Harmon Coxe. Knopf.* $3.95. Yank tycoon pursues compatriot to Belizes, British Honduras, on vengeance bent; there are dead, and a neat frame-up. *Suaviter in modo, fortiter in re,* as expected.

***Money from Holme.*** *By Michael Innes. Dodd, Mead.* $3.50. Penny-a-line English art critic essays big coup when fellow-national's jungle paintings are unveiled; murder considered but not accomplished. Coincidences abound, rebound, confound.

***The Ashes of Loda.*** *By Andrew Garve. Harper & Row.* $3.50. English newshawk, in love with daughter of refugee chemist, is jolted by report that prospective pa-in-law was German war criminal; goes to Russia for look-see. Bunting and banners for this one.

***Fair Maids Missing.*** *By Pierre Audemars. Crime Club.* $3.50. When three rural French lasses ride three busses into oblivion, M. Pinaud of the Sûreté is invited to investigate. Lots of paperwork here.

***Look Three Ways at Murder.*** *By John Creasey. Scribners.* $3.50. Stick-up of London wages messenger brings Supt. Handsome West into action when apparently pointless killing is part of the *res gestae.* The big fellow has never been more on the ball.

—Sergeant Cuff.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Some people find our agents sickening.

Some people prefer the formal, or continental, school of service. This is not the American way.

We hire friendly people and friendly people are born busybodies.

For instance, a soldier could not afford our military half fare to his own wedding. Three of our ticket agents chipped in for it as a wedding present.

And there's the agent in New York who made a special trip to Newark with a file a passenger had lost.

And the agent in Cleveland who changed a baby for a helpless father.

People like this simply cannot adjust to the passenger who expects reserve with his reservation. They force solicitude on you, like Mother.

You may find the whole story a little sickening. But we are helpless.

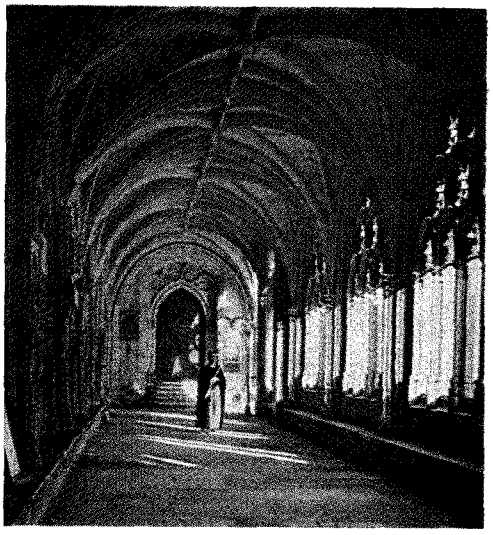
They're too nice to fire.

**American Airlines**

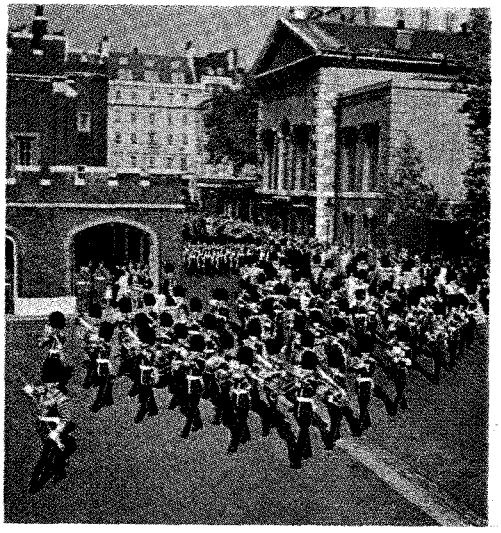
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# "When a man is tired of London he is tired of life"—*Samuel Johnson*

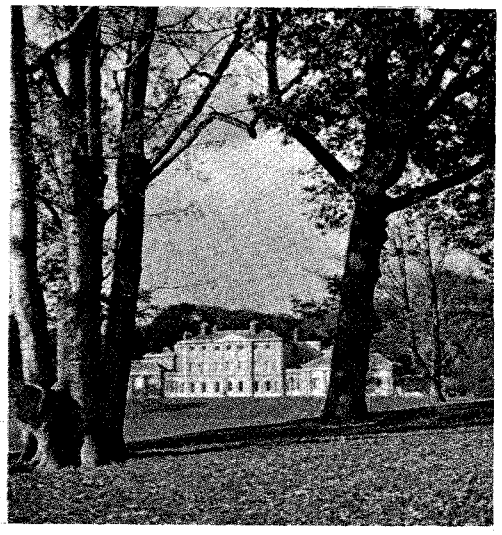
*For free 20-page color folder on London, see your travel agent, or write: Dept. 714, British Travel, 680 Fifth Ave., N. Y., N. Y. 10019; or 612 So. Flower St., Los Angeles, Calif. 90017; or 39 So. LaSalle St., Chicago, Ill. 60603; or 151 Bloor St. West, Toronto.*



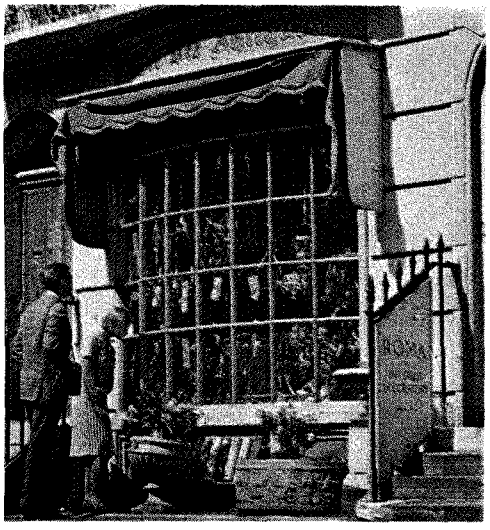
**WESTMINSTER ABBEY.** England's kings and queens have been crowned in the Abbey for 900 years. Milton, Handel and Dickens are buried here. Our photograph shows the exquisite Cloisters.



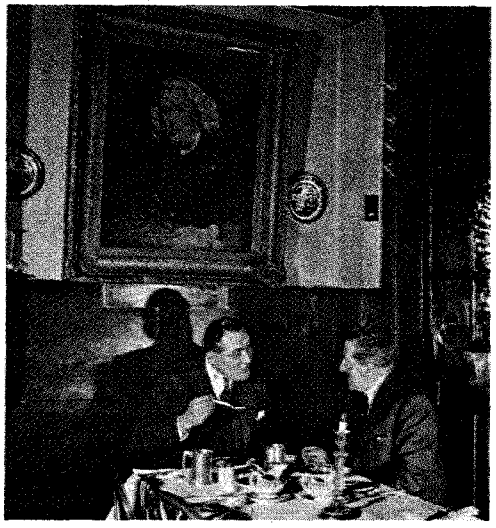
**DAILY PAGEANTRY.** Tan-tan-ta-ra-zing-boom. Was there ever a more *colorful* city than London? You can see Changing the Guard any morning at Buckingham Palace or St. James's Palace (above).



**STATELY HOMES.** There are at least 12 within a dozen miles of Piccadilly. Kenwood House (above) has superb paintings, chamber concerts in the orangery, symphony concerts by the lake.



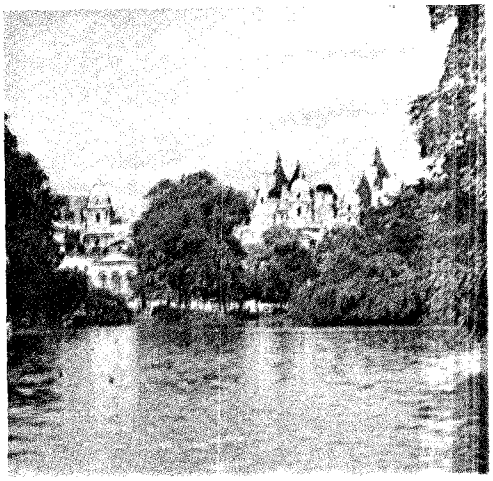
**SHOPPING.** Wives tend to think of London as one vast, enchanted department store. You'll find some of London's best buys tucked down little side streets—like Beauchamp Place (above).



**4000 PUBS.** This is the Cheshire Cheese, one of Dr. Johnson's haunts. His portrait hangs above his favorite bench. Try a pub lunch of ale, country cheese and bread. It costs less than $1.

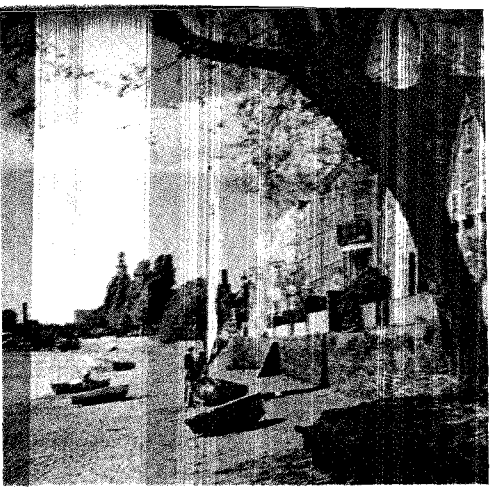
**SPEAKERS' CORNER.** Rapscallions used to be hanged on the public scaffold a few yards from here. Now Londoners gather here on weekends to harangue and heckle, or just sit and listen.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



**200 PARKS.** This one is St. James's Park. London's parks are wonderful. Together, they offer you boating, sailing, cricket, fun fairs, auto races, bandstands—and peace and quiet.

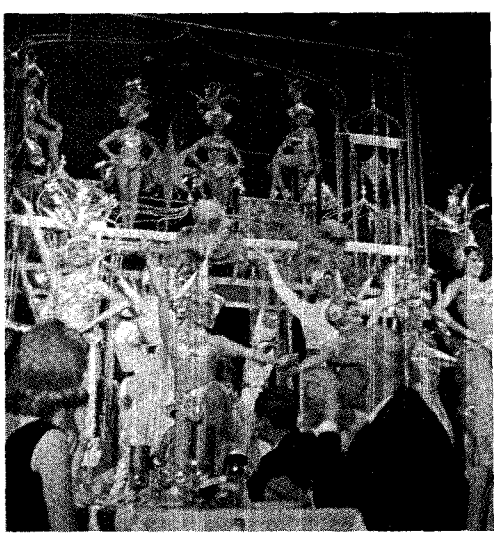
**70 MUSEUMS.** Londoners are inveterate collectors. Their British Museum is the world's largest. But don't forget the *tiny* museums—like Long John Silver's figureheads in Greenwich (above).



**LONDON'S VILLAGES.** London is really a congregation of little villages. This riverside oasis is Strand-on-the-Green. Quietest times to visit London's villages are Spring and Fall.

**WINING AND DINING.** Gourmets discover delicious surprises in London. The group above is tucking into boar's head, peacock, salmagundy and mead. Enough to make Falstaff smack his lips.

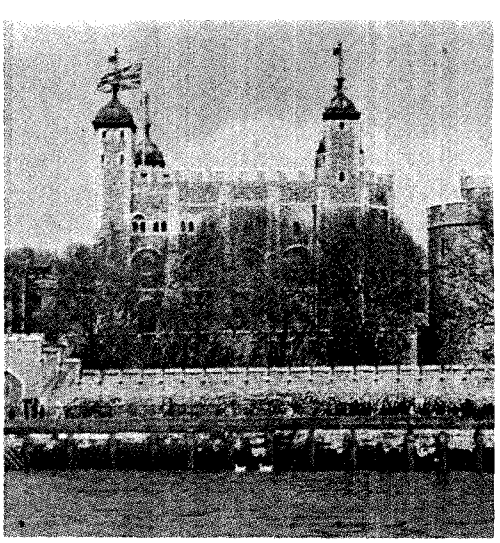
**45 THEATRES.** No other city in Europe offers you so much theatre. There's no language problem, and ticket prices start at only 58 cents. Our photograph shows the Royal Ballet.



**NIGHT LIFE.** Splurge at least one evening in a London night spot. Here you see the floor show at "Talk of the Town." Look closely at dancers. Easy to see why the best dancers in Europe are English.

**15 GAMBLING CLUBS.** Americans are welcome. You can have a whirl at roulette, baccarat, chemin-de-fer or poker. Budget at least $50—and pray you're as lucky as James Bond.

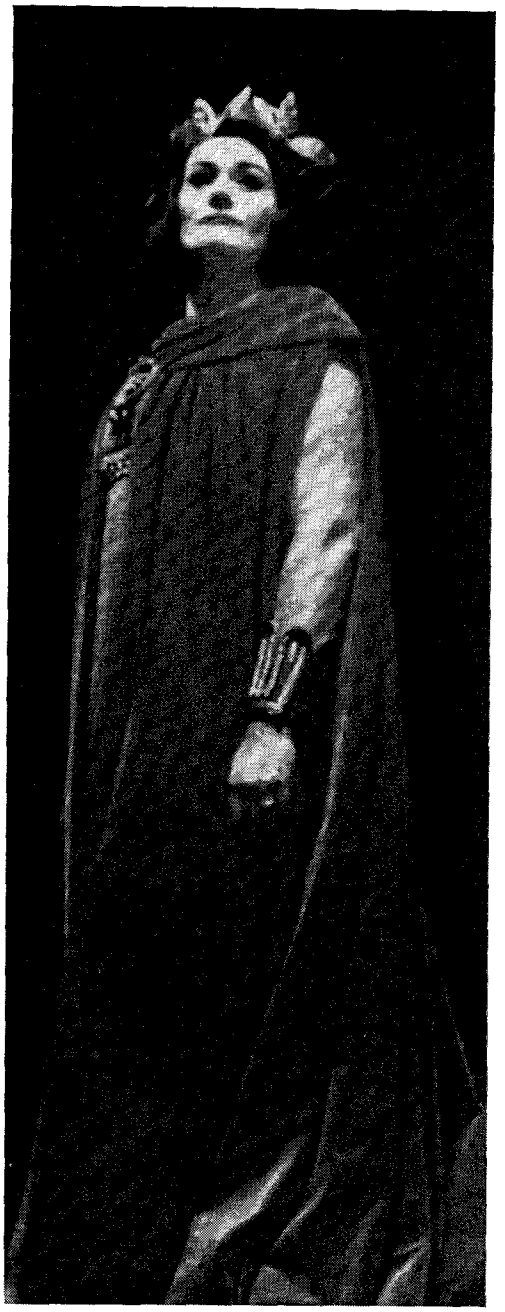
**BUS TRIPS.** Best way to see London is from the top of a double-decker bus. Ask your travel agent about Red Rover tickets. They give you a full day of unlimited double-decking for 84 cents.



**THE THAMES.** For a completely fresh view of London, take a boat trip on its royal river. You can sail upstream to Hampton Court. Or down the Thames to the Tower (above) and Greenwich Palace.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Joan Sutherland
as
# Norma



RCA Victor
The most trusted name in sound

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## MUSIC TO MY EARS

# Krips on Bruckner's Ninth—Kouba's Salome

JOSEF KRIPS'S return to the direction of the New York Philharmonic brought with it a resumption of the Bruckner cycle that had been in abeyance during the guest engagement of Thomas Schippers. It also brought with it what must inevitably be the climax of any Bruckner sequence in which it occurs, the last of his symphonies, No. 9 in D minor.

This follows from a series of related facts: it contains a higher percentage of sustained musical thinking than any other in the series (except, perhaps, No. 8), and it is performed in three movements. This may seem, directly or indirectly, an allusion to the familiar length of Bruckner's procedures, and a not so indirect suggestion that the Ninth is the better for being shorter by a movement than any of his earlier works.

The fact is, however, that what is missing is not really missed, any more than are the two movements that Schubert did not provide for his B-minor Symphony. Bruckner had plans for an elaborate finale, which he did not live to carry out. This might be regarded as a high example of divine intervention, for it is difficult to imagine anything that could successfully follow the sublime Adagio that is now its finale. If Bruckner's Ninth, like Schubert's Eighth, may be described as "Unfinished," neither can be thought of as "Incomplete."

To these general distinctions of the Ninth could be added a special, specific one: Krips's performance of it was the best that has been heard from the Philharmonic since the last by the late Bruno Walter on almost the same February days in 1957. Two considerations were dominant: tempo and tone. Not only were the basic speeds acutely adjusted to the needs of each movement but each of the alterations within the movements (and they are, in Bruckner's customary manner, numerous) flowed beautifully from what preceded, or into what followed. Finally, each balanced the other as part of an underlying pulsation, which, almost inevitably, underlies a well-conceived series of interrelated movements.

As for tone, it was both physical and metaphysical. The sound itself had a glow and radiance which the Philharmonic players can command when urged to it, but which is not a normal characteristic of their day-to-day performance. But it went beyond the string resonance and the deep, mellow brass appropriate to Bruckner's conception of the orchestra-as-organ to an atmosphere and concentration that had a tone of their own. The players, clearly, were drawn into the spell of the work by Krips's superior feeling for its intricacies of themes and counterthemes. Having been persuaded themselves, they were an active force in communicating the same persuasion to the listeners.

Quite different conditions prevailed in the Fifth Brandenburg Concerto of Bach, which was Krips's choice for partnership with Bruckner. Much of the conception relates to the interplay of the solo violin (John Corigliano), flute (John Wummer), and harpsichord (Ralph Kirkpatrick) among themselves and in conjunction with the ensemble of strings. Either for lack of definition on the part of the conductor, or miscalculation of the ways in which the instruments would be heard in the auditorium, there was too much of a generalized mass sound, too little of the individual detail in Bach's texture. This applied especially to Kirkpatrick's harpsichord. One could see him performing as part of the ensemble, but even in its long cadenza at the end of the first movement, the instrument's sound was remote and insubstantial. On the radio broadcast, it was ideally audible.

THE carefully adjusted values of the Metropolitan's new production of *Salome* were put into a new perspective by the time of its third performance. Almost everything about it was the same except the replacement, in the title role, of Birgit Nilsson by Maria Kouba, a newcomer from Austria not previously heard here. She gave a courageous and resourceful performance within the range of her talents, but these are so special—where a theater of the Metropolitan's size is concerned—that the appeal was more for the eye than to the ear.

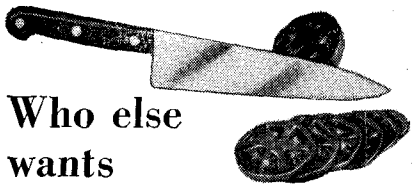
That is to say, Miss Kouba fulfils the first half of the classic formula for success as Salome, but not the second. She is slight enough and sufficiently mobile to suggest the adolescent, physically, but she is far from possessing the voice of an Isolde. What she has is a bright, lean, and rather wiry sound which she used skilfully to suggest the wilfulness of the character. However, she appeared to be employing maximum volume for even mezzo-forte moments, which left her lacking in substance when challenged by Strauss's orchestral climaxes. The best of her sound is in the range up to A, which brought on a lunge rather than an attack on the occasional, but important, tones above. Something came out, but it was hardly a musical sound.

HER action, including a rippling dance in the Near Eastern equivalent of a bikini, was well planned and she was never at a loss for some bit of pantomime or movement to occupy the attention. Doubtless Miss Kouba could make an effective presentation of the role in one of the smaller Continental theaters (especially if a restricted orchestra is utilized). For the Metropolitan the voice is several sizes small for such a prominent part, in such a heavily orchestrated score. She might, however, have considerable utility in some of the wide range of lighter roles she has sung abroad. The head of Jokanaan looked as it had before, but the voice this time belonged to Walter Cassel rather than William Dooley. —IRVING KOLODIN.

*"No, this is not 2547938, this is ALIPWFT!"*



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



# Who else wants really sharp knives?

**Send for the free brochure "Kitchen Cutlery that Really Cuts"**

Think they don't make sharp knives any more? Comus PRO knives are different — they really cut! And you can try these professional quality knives for 30 days without risking a penny.

**The Secret is the Steel**

The remarkable Comus PRO knives are *not made of stainless steel.* The blades are not scalloped or saw-toothed. Instead, they are razor-keen, high-carbon, cutlery steel — forged, ground and oil-tempered to hold their edge. This is the steel used for professional cutlery . . . These are the knives used by professional chefs.

**Still Sharp in 1974?**

Yes! Carbon steel does make an astonishing difference. Comus PRO knives are so sharp you can thin-slice tomatoes and fresh bread — carve rare chuck as if it were finest tenderloin — chop and mince vegetables like lightning. And a few occasional swipes on steel or stone keeps your Comus PRO knives factory-sharp for ten, twenty years, or even more!

**Send for Free Brochure**

Comus PRO knives are not sold in any store, so send today for our free brochure. By return mail, we'll send you pictures, prices and facts on the new Comus PRO knives. Then *you* decide whether you want to try them for 30 days at *our* risk. **Write today to:**

**The Comus Division, Breck's of Boston**
**Y14 Breck Building, Boston 10, Mass.**



**Max Eastman**

— writer, radical, world traveler — tells his story in "one of the important books of our generation."
*—Cleveland Plain Dealer*

**Love and Revolution**

My Journey Through An Epoch
$8.95.
**RANDOM HOUSE**



***Coming March 13***

**The Traveler in Europe**

***SR's Spring Travel Issue***


## Librarians

*Continued from page 21*

acquaintance of the censorious mind and/or timid librarian. The books they have outgrown are frozen into a special "teen-age section," while the books they want to read are locked up. What a disappointment not to be able to see in print the words they have been using since the age of eight.

Our libraries should not get all the blame for this. It was the English teachers of the past, Professor Burress pointed out, who laid the groundwork for censorship by canonizing an "official" body of literature (and in some instances Bowdlerizing it as well). They left scant room in the curriculum for an apocrypha which, today, has become the new heresy. The more militant teacher—the man who assigns, or options, *The Catcher in the Rye* or even James Baldwin's *Another Country*—may be asking for trouble, but he is also asking his students to *take* the trouble to find out what contemporary literature is all about, and thus to go on being readers when they get out of school.

The risks here are considerable. To read one must understand—and, in the end, accept. This is no simple matter when it is easier to pretend that the writer, not his audience, is out of step in a cockeyed world. "There is a reluctance on the part of our culture to listen to what the writer has to say about that culture," Robert F. Lucid of the American Studies Association summed up. The problem is not only legal but psychological—and even medical (as Dr. Gill suggested). The "alienated" writer hurts because he is saying unpleasant things, and one suspects that it is not sex after all that bothers the typical censor, but rather the deeper and unadmitted maladies in our society of which the obsession with sex is a symptom, and the literature of sex an analgesic. "When you really succeed in getting people to read, there is going to be trouble," Mr. Lucid predicted.

If things get worse, it means that the librarian is going to have to get better. This is not easy when you are on the firing line, and the conference recognized the librarian's vulnerability when it adopted a recommended plan of action. This includes setting up a special "intellectual freedom" office within the ALA, the employment of full-time legal counsel to defend librarians involved in censorship cases, and the establishment of a defense fund to assist librarians who are fired for anticensorship activity.

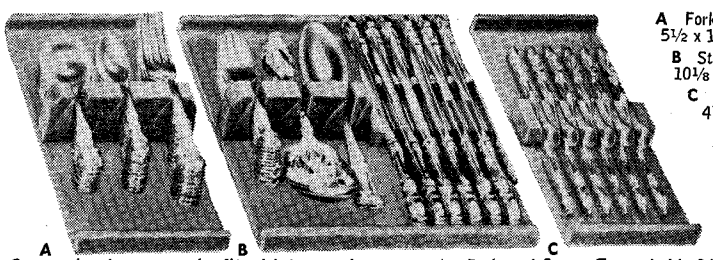
The committee hopes to get the full membership of the ALA to work for a tenure plan for librarians, and to come out flatly against "closed shelves" for adult borrowers, as well as all varieties of book labeling. A model selection procedure would discourage the tendency to shy away from the "controversial" book, no matter how extreme. Finally, the conference urged the librarian to line up her friends in the community before the trouble starts—to "get the wagons in a circle," as someone put it.

One's allies can sometimes be found in unexpected places. (In my own town, for example, the most articulate opponent of book censorship is the local veterinarian.) The Music Man, in the play of that name, wooed and won the librarian, Maid Marian, with seventy-six trombones. Censorship was not the issue in River City, but Maid Marian's bookish propriety was, and in the end the trombones won her over. The bugle call, sounded in Washington on the weekend of January 23-24, may just do something of this sort for all the timid librarians waiting their turn to step forward.

### LITERARY I. Q. ANSWERS

1. dispensation. 2. hempen. 3. penniless. 4. serpentine. 5. turpentine. 6. misshapen. 7. expensive. 8. append. 9. happening. 10. spendthrift. 11. impenetrable. 12. indispensable. 13. alpenstock. 14. nepenthe. 15. openminded. 16. penury.


***Convert your drawer into a***
***Pacific Silver Cloth-lined Silver Chest***



A Fork & Spoon 5½ x 11¾ x 2¼
B Starter Tray 10⅛ x 11¾ x 2¼
C Knife Tray 4⅞ x 11¾ x 1

A B C

Our sectional trays can be fitted into any drawer, can be removed at will for place setting or silverware cleaning. No need to line the drawer itself. Trays are covered with "Pacific" cloth which prevents tarnishing. Maximum tray height 2¼".

A—Fork and Spoon Tray—holds 36 pieces.. 2.25
B—Starter Tray—holds 48 pieces —including 12 knives ..... 3.75
C—Knife Tray—holds 12 knives ..... 2.25
Weighed Pacific Cloth Blanket—18" x 27". 2.50
(Add 55¢ postage and handling per order)

**HERE'S HOW CO. Inc., SR-27, 59 Tec St., Hicksville, N. Y. 11801**




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## SR GOES TO THE MOVIES

### The Gospel According to George Stevens

PERHAPS to atone for Hollywood's past sins of vulgarity in the name of religiosity, George Stevens's version of the life of Christ eschews entirely the Cecil B. De Mille approach toward biblical events, concentrates solely on the material in the Gospels, and seeks to emulate the grandeur and high artistic purpose of Renaissance treatments of the subject in paintings. He has used the Cinerama screen for his canvas, has employed Eliot Elisofon as his color consultant, and has produced his nearly four-hour-long, $20,000,000 film "in creative association" with Carl Sandburg. He found his background replica of the Holy Land in the American Southwest, he built his monumental sets in the great outdoors, and he imported that fine Swedish actor, Max Von Sydow, to portray Jesus.

Behind the Stevens work is the praiseworthy motivation to tell the familiar story in terms suitable to its inspiring effect through the ages. Where grandiosity appears it is in the sheer size of the task, and perhaps in the title itself, *The Greatest Story Ever Told*, borrowed, of course, from the book by Fulton Oursler. Is, then, this film ultimately disappointing? The answer is to be found only in the mind of the beholder. If the tale itself, seen as truth or symbol, suitably illustrated, is all that is wanted, the viewer will probably be satisfied. If one expected more in the way of interpretation from a director so gifted as George Stevens, these expectations are not satisfied.

More than that, there is, at times, a disconcerting reorganization of the Gospel version (or versions) of the Christ biography. Stevens has felt free to draw from all four of the chronicles, interpolating from John here, from Luke there, and rearranging events to the point where we wonder if we have not here a "fifth Gospel." As a case in point, he has taken the figure of Lazarus, whom Jesus raised from the dead, and combined him with another figure, the Rich Young Ruler.

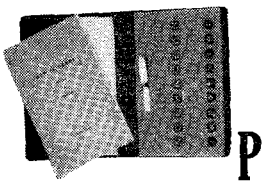
In fact I found, on occasion, that fully as interesting as the film itself was the speculation on the whys and wherefores of Mr. Stevens's textual changes. For instance, in the program there is a character referred to as the Dark Hermit. Why has Mr. Stevens changed his name from Satan, as all four Gospels identified him? It's as though Mr. Stevens wanted a figure who embodied the forces of temptation and evil, but was loath to call him Satan. Too primitive, perhaps. Yet to motivate certain events, Mr. Stevens does not hesitate to call upon the Dark Hermit. He calls upon him to explain the actions of Judas Iscariot, who, two of the Gospels say, betrayed Jesus for thirty pieces of silver, and who, two others say, was entered into by Satan. Mr. Stevens implies the latter, then goes on to show Judas reluctantly accepting the silver, announcing that he doesn't want it, and finally throwing himself into the sacrificial flames of the Temple, quite contradicting the one Gospel reference to his fate —that he hanged himself.

AND why, since he has been so severe in the telling of the tale, has he avoided showing the earthier details of the Gospel version? The Gospels attest that when Judas betrayed Jesus with a kiss, one of the disciples cut off the ear of one of the priests' guards. But here the disciple draws his sword against Judas and is dissuaded by Jesus with an out-of-context saying. Nor does Jesus mix his spittle with mud to cure an old man's blindness; instead, there is a mystical laying on of hands. And when it comes to making culpable the Jewish mob and the priests, Mr. Stevens hesitates. Who now comes on the scene to cry crucifixion the loudest? None other than the Dark Hermit. If I interpret accurately, it was not the mob, not Pontius Pilate, not Herod—it was Satan!

The film moves ponderously at times, but almost always with visual magnificence. And now I must admit to personal prejudice. I was bothered by the excessively holy expressions on the faces of the adherents and disciples of Jesus. As a result, those who remain unconverted give more memorable performances: Donald Pleasence as the Dark Hermit, Claude Rains as the elder Herod, José Ferrer as Herod Antipas, Telly Savalas as Pontius Pilate. And I must confess that I was not captivated by the appearance of half of Hollywood's stars in walk-on roles. Carroll Baker washes Christ's face as he struggles with the cross, Sal Mineo is the beneficiary of a miracle, John Wayne is the Roman Centurion, Charlton Heston (in a longer role) is John the Baptist. There is also another interesting question concerning this film: Will the broad public, so accustomed to dancing girls and John's head on a platter, take to this radically new approach?

—HOLLIS ALPERT.


A YALE PROFESSOR'S REVOLUTIONARY NEW GAME!



WFF 'N PROOF

*Developed by Layman E. Allen in the course of research for the All project (Accelerated Learning of Logic) at Yale University. A most unusual challenge for intelligent 6-to-60-year-olds.*

WFF 'N PROOF Players say THIS:

- "a significant event in the teaching of logic —as significant in its field as the launching of the first satellite in the space race field. Let us point out that challenging competitive games capable of teaching with unadulterated enjoyment are still a rarity."
  (Review in DATA PROCESSING DIGEST)
- "Please send me a game of WFF 'N PROOF for my personal use. The one I had our company acquire is so popular that its availability is approaching zero."

Only $6.25
(Including p.p.)

NO RISK COUPON

CALHOUN'S Since 1923
800 White Bear Av. N. St. Paul, Minn. 55106

Please send me_____WFF 'N PROOF game/s @ $6.25 each, which covers all costs including postage and handling. I enclose $_____, and understand that if I am not completely satisfied I will return the material in 10 days for a full refund.

Name _____ (SR)

Address _____

City _____ State _____

Largest operator of WORLD TOURS

AROUND THE WORLD with SITA

32nd Year

ROUND THE WORLD $2081
30-80 Days incl. air fr
Weekly Departures. Fully Inclusive.

EUROPE 22-80 Days $740
ORIENT 20-30 Days $1588
AFRICA 20-53 Days $1841
SO. PACIFIC 12-65 Days $678
HOLY LAND 22-24 Days $1297
SO. AMER. 18-45 Days $1121
HAWAII 8-15 Days $282
MEXICO 15-18 Days $309

STUDENT TOURS: Low-cost Adventure and Study Trips to "Everywhere". 66 Day European trips incl. steamer from $798.

Check folders desired.

Name _____
Address _____
City _____ State _____

Ask Your Travel Agent

SITA WORLD TRAVEL

50 Rockefeller Plaza
Dept. Y. New York 20

GET 'EM ALL IN

SARASOTA

OPERA ▩ FISHING ▩ WHITE SOX BASEBALL
WATER SKIING ▩ MUSEUMS ▩ BOATING
BEACHES ▩ SYMPHONY ▩ GOLF ▩ ART
DOG RACES ▩ FUN ▩ NEPTUNE PAGEANT

Write Sarasota County Chamber of Commerce - Box 308W
Sarasota, Florida, for free folder of things to do.




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## Case of the Missing Testimony

A SENATE subcommittee on juvenile delinquency held hearings in 1961 and 1962 to investigate "Effects on Young People of Violence and Crime Portrayed on Television." A transcript of the hearings, running to 2,592 pages, was published in March 1963, but *Broadcasting* magazine reported a few weeks later that "half a dozen executive sessions have not been made public." A group of network officials testified at one of these closed sessions; among them was David Levy, former vice president in charge of program and talent for NBC Television. Mr. Levy left his network during the hearings in explosive circumstances that continue to mystify even the most knowledgeable observers of the broadcasting scene. Speculation has persisted that he was made a scapegoat by a higher executive officer for the latter's campaign to inject strong doses of sex and violence into NBC entertainment programs in order to bolster competitive ratings. Mr. Levy testified twice in open hearings before the Senate subcommittee. The first time he won company medals for adroitly defending his network's program policies. The second time, after he had resigned, he read a prepared statement in which he vigorously defended his own record as a program creator against the sex-and-violence charges, and he also spoke eloquently about the better job that television ought to be doing. He refrained from personal accusations against his former employers, however, and mentioned no names.

Mr. Levy, now an independent producer in Hollywood, developed *The Addams Family*, a current situation comedy series on ABC Television. He is also the author of *The Chameleons*, a first novel published recently by Dodd, Mead that may well reflect to a significant degree the former NBC vice president's real-life adventures. Stephen Lane, the hero of the novel and president of a fictitious broadcasting network, reluctantly carries out an edict of his superior to inject sex and violence into programs. He is caught in a crossfire of sleazy corporate thuggery and the political opportunism of a Senator who heads a committee investigating television programs. Victim of a bilateral double-cross, Lane is cast out of the broadcasting company's bosom. He resigns but, to protect his reputation, fights back in testimony at Washington. Finally, in a happy but implausible ending, he is brought back to his network as the No. 1 programing executive.

The novel's protagonist testifies twice before the Senate committee, just as the author did in real life. A climax of *The Chameleons*, however, is the fictional testimony of the network president at a third committee session. The hero is prepared, with the cooperation of the committee staff, to introduce evidence proving that his superior not only was responsible for the edict calling for more sex and violence but also had lied to the Senate committee in denying that he had ever issued such an edict. The headline-hunting Senator in the novel outrages his own staff and the hero when he abruptly terminates the hearings, shutting off the explosive evidence. The inference is that the Senator has been reached by powerful forces.

*The Chameleons* is fiction, of course, but it was written by a man who was a key decision-maker at a major network (there are only ten of these at all three networks, the author asserts). The events in the novel parallel in a striking manner those that took place in Washington during the actual investigation of the networks by a Senate subcommittee. Did the author write into that fictional third hearing any material that he testified to in his actual third appearance before Senator Dodd's committee in closed executive session—a transcript of which has not been made public? Did Mr. Levy invent it all—or is there a core of fact? Because a clear record is absent, one may reasonably raise such questions. The perennial investigations by Washington officials into network activities have always been characterized by contradictions unpursued and ambiguities countenanced if not encouraged. Transcripts of the hearings can never reveal all the subtleties of the power game played behind the scenes. It is important that Mr. Levy's novel be read—not for its unimpressive love story but for the detailed, authoritative glimpses it affords into the motives, hypocrisies, and ethically savage dealings of the television executives who inhabit the world of *The Chameleons*. The author infuses that world with values and aspirations of men within the industry who would like to command a change for the better. Stephen Lane may be marching on in the book's dream, but it is quite different with the real-life David Levy.

—ROBERT LEWIS SHAYON.

**If you love children,** your heart will go out to Tommy Littleraven, a 9-year-old American Indian boy who is attending school off the reservation for the first time. Going to school in town frightens Tommy. He is afraid that his non-Indian schoolmates are laughing at his tattered clothing, at his faulty English.

He yearns to join the school club, buy personal books, clothing, go out for a soda with the other boys. But his parents are too poor to give him pocket money. And so Tommy wanders off by himself and dreams that someday he will have the money to do what his non-Indian schoolmates do.

# if you love children

***Make a dream come true!*** You, your school or group can make this dream come true for an Indian child like Tommy. Contribute $12.50 a month and provide one Indian youngster with suitable clothing, personal books and a cash allowance. You will receive the photograph and story of the child you help and enjoy a warm person-to-person relationship through an exchange of letters. Please give one Indian youngster an even break – and the sense of security and confidence he needs to join the mainstream of American life.

*National Sponsors*

*Faith Baldwin*
*Joan Crawford*
*Henry R. Luce*
*Norman Rockwell*
*Frank Sinatra*
*Mrs. Earl Warren*

Founded 1932
**SAVE THE CHILDREN FEDERATION**
Norwalk, Connecticut

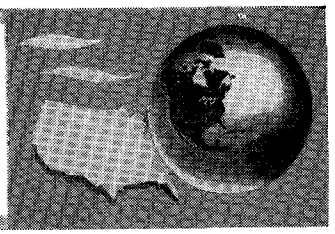
I wish to contribute $150.00 annually to help an American Indian girl ☐ boy ☐
Enclosed is my first payment:
$12.50 a month ☐ $ 75.00 semi-annually ☐
$37.50 a quarter ☐ $150.00 annually ☐
I cannot sponsor a child, enclosed is contribution of $_____

Name_____
Address_____
City_____Zone____State_____
Contributions are income tax deductible. SR 2 27-5




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# As Others See Us



## EDINBURGH:

***Vietnam: Impossible Task?***

THAT THE VIETNAM situation is getting beyond American control is suggested by the official American desire that Europe should become more deeply involved in Southeast Asia. The tendency in America is to argue that although America is preoccupied with Southeast Asia, this has not weakened her interest in European affairs, and she expects Europe not to lose interest in Southeast Asia. But the question obtrudes itself whether the United States has not taken on an impossible task in trying to get sufficient unity in South Vietnam to defeat the Vietcong and establish a stable government on a truly Vietnamese basis. —*The Scotsman.*

## PEKING:

***Toward Defeat?***

UNDER THE VALIANT rebuffs of the people of South Vietnam, U.S. imperialism has sunk deeper and deeper into the quicksand and is facing final defeat. In these circumstances, the Johnson Administration has been trying by hook or by crook to drag its allies and stooges down into the mire so as to internationalize the U.S. war of aggression in South Vietnam, and has been attempting to make the United Nations a tool for intervention in Indo-Chinese affairs. In dragging South Korean puppet troops into its war of aggression in South Vietnam, U.S. imperialism intends to have the Pak Jung Hi clique serve as a bellwether to enlist more of its stooges and allies as cannon fodder so as to extricate itself from isolation and save itself from final defeat in South Vietnam.

However, U.S. imperialism will never succeed in such a scheme. The Pak Jung Hi clique will come to no good end in serving willingly in the U.S. war of aggression in South Vietnam by dispatching South Korean puppet troops there. Nor will any country that tails after the United States in its aggression in South Vietnam do better. For in so doing, they can only evoke the strong condemnation and resolute opposition of the peoples of Vietnam, Korea, and Asia as well as all other peace-loving countries and peoples. Now the flames of struggle of the people of South Vietnam against U.S. imperialist aggression have spread throughout the countryside and cities of South Vietnam. U.S. imperialism will not save itself from disastrous defeat in South Vietnam, whatever scheme it may resort to. —*Peking Review.*

## NEW DELHI:

***The Uses of Foreign Aid***

PRESIDENT JOHNSON'S request to the U.S. Congress for allocations of foreign aid is a severely abridged one. It is spoken of as of the smallest dimension in the history of Congress. Furthermore, the President has left little concealed: that aid is subsidy. It is intended to serve the political and economic purposes of the United States abroad. A third of the "aid" is to be earmarked for military purposes. President Johnson also made it clear that where the United States is politically and militarily involved, as in Indochina, these countries will have priority of consideration.

Latin America is to receive some $580 million as part of the Alliance for Progress program. This is the more modern version of the Monroe Doctrine and is really colonial aid. The President's concern does not step into the character of the aid in this way. The money must be spent in America more than hitherto. Mr. Johnson himself has pointed out that already more than 8 per cent of such aid is spent in the United States. This means that the recipient has little choice of market and of economical purchase. Goods are carried for the most part in American bottoms, thus adding to the invisible imports for which the aid-receiving country pays.

As it is the policy of the American manufacturing economy not to make goods too durable so that the wheels of production can go around faster and faster, this means that poor countries, which want things that last forever, cannot have them. This way also they pay more. It is also reported that a scheme whereby individuals will be asked to ship used goods, presumably consumer goods, is being promulgated. Refrigerators, washing machines, old clothes will now be part of this arrangement. It will be a jumble sale and receiving countries will be the charity bazaars. We may console ourselves with the thought that "beggars cannot be choosers." But why beg? Why? —*The Century.*

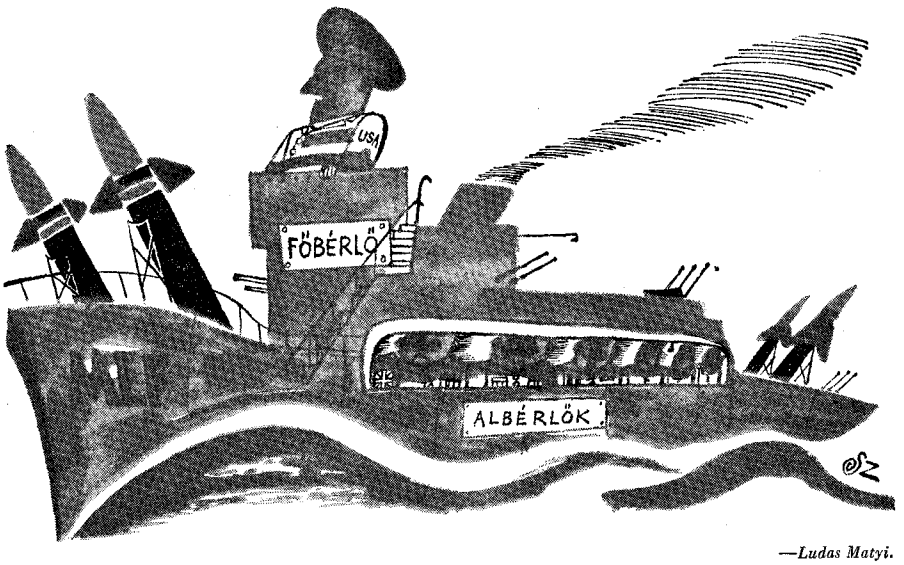
## BRUSSELS:

***Nuclear Logic***

THE UNITED STATES insists that the creation of a nuclear force outside its own would be ineffective and dangerous. These two qualifications are, however, antithetic. How could an ineffective force be dangerous? Besides, if the French nuclear force is futile, why are such great efforts being made to bring about its abolition . . . ?

Does this mean that the French attitude can be approved without reservation? Unfortunately not. There is a clear contradiction in the refusal, on one hand, to subordinate the French deterrent weapons to an international force, and, on the other, in the accusations leveled against the multilateral force of compromising the organization of a Europe with its own means of defense. . . .

In any case, for the moment the imbroglio seems so insoluble that there




—*Ludas Matyi.*

**As Budapest sees us—American conception of the multilateral atomic fleet.**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

would be reason for despair if in the opposite camp the difficulties were not the same. God help us if they succeed in solving theirs first. —*Le Soir.*

## STOCKHOLM:

### *The Congo Dilemma*

ALTHOUGH TSHOMBE has not been able to succeed in Africa, it is a fact—a grim and unhappy fact—that he came to head the government of the Congo by lawful means. America did not put him there by intrigues; it can only be blamed for keeping a compromised intriguer in power. If the Americans really had some of the brutality that is believed to go hand in hand with the neo-colonialistic imperialism of which they are accused, a temporary solution would be possible. The protectors should be able to restrain both Tshombe and the rebels by pressure or, if necessary, by force, even at the cost of international censure. Today America is neither the master of the situation, nor does it go free of blame. It is evident that the Americans do not wish to involve themselves in the Congo; instead, they desire to withdraw as soon as possible. —*Dagens Nyheter.*

# *Appraising the President*

## MANCHESTER:

### *Progress Report*

PRESIDENT JOHNSON'S message on the State of the Union throws light on the failures and achievements of the Kennedy era. It also illuminates the difference in approach of the two men toward some of the major problems which American Presidents are called upon to deal with. No man entering upon this office could fail to be staggered upon learning the harsh enormity of the trials through which we must pass in the next four years. Each day we draw nearer the hour of maximum danger, as weapons spread and hostile forces grow stronger. In each of the principal areas of crisis the tide of events has been running out, and time has not been our friend. Contrast these dire forebodings with the optimistic, almost jovial account of these same four years given recently by President Johnson. "America," he said, "was created to help strike away the chains of ignorance, misery, and tyranny." We are moving toward that destiny, never more rapidly than in the last four years. America has built up her military power, resolved her disputes with her Latin-American neighbors, and advanced into space. There have been more steps toward peace than at any time since the Cold War began. Not a single new country has succumbed to the wiles of Communists.

—*The Guardian.*

## WINNIPEG:

### *The Future of the U.S.*

PRESIDENT LYNDON B. JOHNSON glories in talking about his Great Society. It is an idea he has advocated all his political life and one which he adopted wholeheartedly back in the days of Franklin Delano Roosevelt's Presidency.

At his inaugural ceremonies President Johnson spelled out what he means by the Great Society. These are his words: "In a land of wealth, families must not live in hopeless poverty. In a land rich in harvest, children must not go hungry. In a land of healing miracles, neighbors must not suffer and die unattended. In a land of learning, young people must be taught to read and write."

In these simple words President Johnson has thrown down the great challenge, the question which this generation must struggle with and attempt to solve. How can we assure to all food, clothing, shelter, medical care, and an equal opportunity and retain our freedom?

This is the central problem in a potentially affluent society. What we now have is greater disparity than ever before but at a higher level. How is this to be corrected without introducing controls, regulations, government directives, and all of the apparatus of the slave state?

With immense verve and drive President Johnson has set out to demonstrate that it can be done. He said in his Inaugural Address that all this can be accomplished without establishing an antlike society. If any nation on earth has the power to make this dream come true it certainly is the United States. . . .

This could be truly a most exciting and splendid period in United States history. —*The Tribune.*

**Chinese Puzzle:** It is fine that President Johnson should be hoping to meet the new Russian leaders. Whether they talk in Moscow or in Washington does not matter so long as they talk. But what about Communist China? Some sort of understanding between Russia and America has already been reached. The understanding needs cementing but it is there. There is no point of contact at all between America and China. . . . In Vietnam the Americans are in danger of sliding into a full-scale war with China. . . . There can be no hope of peace or stability in the Far East unless the West can get on terms with China.

To pretend otherwise is folly. Someone must make the first move. President Johnson is in a better position than any previous President to make it. Mr. Johnson's position at home is unassailable. He can afford to ignore the extremists, who think talking to the Chinese is near treason. The President should seize his opportunity now.

—*London Sun.*

## LONDON:

### *The Uses of Public Opinion*

RARELY HAS A President spoken with such confidence, and perhaps never before has the nation echoed back such confidence in itself and in its leadership. This is all the more remarkable in that President Johnson by no means took a safe and easy line [in his State of the Union Message]. On the contrary, he called for massive steps by the welfare state into the preserves of rugged individualism. In addition, the country took the depressing situation in Vietnam in its stride.

This confidence—perhaps optimism is an apter word—is composed of three elements. The first is America's military power and economic strength. The second is the feeling that President and people are in tune. And the third is that, in a country that has little use for the dilettante, there is admiring reliance on President Johnson as the supreme professional. With two-thirds majorities in both houses for the first time in twenty-eight years, he has been given the tools for doing the job and, by breaking with tradition to give his speech over radio and television at peak evening time, he has served warning that he will use a mobilized public opinion to get his way.

—*The Daily Telegraph.*

## ROME:

### *Where Is the Opposition?*

UNTIL NOW NOT EVEN the Republican opposition has dared take a position against the President. . . . Only the American Medical Association has come out and confirmed its opposition to the Medicare program. . . . Why are conservatives so circumspect in expressing serious reserves in regard to Johnson's program? Like their political representatives, they are disarmed prophets. . . . Actually the greatest push to the attainment of the Great Society has been given by Barry Goldwater. By his defeat



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

he shattered the power of the alliance between Republicans and conservative Southern Democrats. . . . Johnson's great allies are the business boom and the détente in international relations. If there is no foreign crisis and the national economy continues to expand at the same rate as in the past, Johnson's adversaries will remain paralyzed.

—*L'Espresso.*

## FRANKFURT:

### *The Politics of Power*

LYNDON JOHNSON intends to be a President of peace. He is taking seriously the tasks he has set himself. Even the slogan he uses to describe America's military policy is part of his peace offensive: "America's aim is not to stop war but to defend peace." And this is no mere play on words. It signifies that the man in the White House intends to pursue a radically altered policy. Johnson is going further than Kennedy. The murdered President had created the mental climate in which East-West tensions could be reduced. The new President is now steadily reducing these tensions.

. . . The demand which we Germans must make in relation to Johnson's peace policy is a simple one. His policy of relaxation of tension must offer us the same amount of security as the former American strategy did.

—*Frankfurter Allgemeine Zeitung.*

## TOKYO:

### *Second Step*

WITH THE FORMAL INAUGURATION of President Johnson, the curtain closed on the Kennedy era and reopened on the Johnson era. Mr. Johnson's Inaugural Address displayed a forward-looking but humble attitude, stressing the pursuit of peace in external affairs and the building of a "Great Society" on the home front.

President Kennedy had his eyes on the world at large, with his New Frontier spirit. In contrast, President Johnson's political vision is focused on the domestic scene. It seems to be the course of wisdom for Mr. Johnson to make domestic affairs the cornerstone of his policy at a time when both the West and East blocs of the world are going through a process of depolarization.

Although the U.S. is enjoying its most prosperous era in history, the fact that 20 per cent of her people are living in what is classed as poverty presents a real domestic problem for the Johnson Administration. There are many other problems that at present are preventing the U.S. from becoming a great society, including the increase in juvenile delinquency, the degeneration of morality, and the individual's feeling of loss of direction which comes from modern life.

Of course, what we look for most from President Johnson is a sense of responsibility for keeping peace in the world and a ceaseless effort to seek peace.

In his Inaugural Address, President Johnson said that even at the moment he was speaking a rocket was speeding toward Mars. We want to add: "And at the same time, American and Soviet rockets with nuclear warheads capable of annihilating civilization are standing in readiness night and day to be released at a second's notice."

There is no denying that international tensions have eased today compared to the 1950s. Both President Johnson and Nikita Khrushchev's successors have expressed their firm intention to continue peaceful coexistence. But the second task in the effort to secure peace is not being pushed, whether we consider that task as disarmament or the signing of an agreement to refrain from surprise attack.

This, of course, is not the fault of the U.S. alone. It is also the responsibility of the Soviet Union and of Communist China. It is, indeed, the responsibility of all the peoples of the world, including us Japanese.

In order to defuse the crisis in Asia that is threatening the peace of the world, it is necessary to mitigate the relations between the United States and Communist China. No matter how difficult this may be for the U.S. and no matter how much it taxes the patience of the United States, as an Asian nation it is our earnest hope that President Johnson will devote his efforts toward this end.

—*The Yomiuri.*

**Football's Villain:** Amateur standing in American football is like virginity—highly prized but difficult to ascertain. So eager are the professionals in the two leagues, the National and the American, to capture the football heroes of American colleges and universities that they have been tempting the players to sign contracts before they have played their last amateur collegiate game. The bait is alluring indeed. A twenty-one-year-old quarterback from the University of Alabama, for example, received a reported $100,000 simply for signing a three-year contract at $100,000 a year with the New York Jets of the American Football League. But a national furor broke out when the coach of the University of Oklahoma's team discovered that four of his stars had signed professional contracts even though Oklahoma's big Gator Bowl Game with Florida State University still remained to be played on New Year's Day. He virtuously forbade the offenders to go on the field. Florida then trounced Oklahoma with the aid of seven stars who had the restraint not to sign their professional contracts until the end of the game under the eyes of the television cameras.

There has been little criticism of the young athletes themselves. As the *New York Times's* sports columnist pointed out, universities have often taught the boys to cheat even before they have left high school. (The practice of recruiting schoolboy stars to the college team with "football scholarships" and even motor cars is by no means extinct.) Yet the recent revelations of premature professionalism have had some effect. The National Football League has sworn not to ask any amateur player to sign anything until he has played his last collegiate game, including the post-season Bowl Games (in which the teams who have come out top of the regular autumn season face each other). But the newer and struggling American Football League would not say the same; the AFL suggest that the two leagues and the National Collegiate Athletic Association agree on new rules of recruiting.

The real villain, if there is one, is the growing popularity of professional football. An estimated 25,000,000 Americans watch its games on television on Sundays during the season. (This has not kept an increasing number of fans—6,500,000 in 1964—from buying tickets to watch the professionals in the fresh air.) To feed this appetite, the Columbia Broadcasting System will pay each of the fourteen teams in the NFL more than a million dollars this year to televise its games—guaranteeing the club owners a profit before any seats are sold—and the National Broadcasting Company has bolstered the AFL by buying five-years' worth of television rights for $36,000,000. Television has even altered what happens on the football field. The opposing teams now wear dark and light jerseys, rather than mere contrasting colors, and the half-time interval has been cut from twenty to fifteen minutes to make the entire game fit into a neat, two-and-a-half-hour program.

—*The Economist, London.*



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## State of Affairs

*Continued from page 14*

peans decide among themselves unavoidably had something of a shock effect, particularly at a time when General de Gaulle was using every possible leverage against an Atlantic solution. As a consequence, no one was quite certain what American intentions were, and that always plays into the hands—at least in Germany—of those who don't wish the U.S. well. In theory, the idea that the Europeans should reach a consensus which the U.S. would then back up sounds reasonable. But the danger is that in foreign policy a consensus would really mean a policy based on the lowest common denominator.

There is a vast difference between aiming at a consensus in domestic policy and trying for the same thing in foreign affairs. President Johnson happens to be in the fortunate position of having a powerful majority in Congress; he also has a variety of means to win over the recalcitrants. And when legislation is at stake it can be watered down or even voted down and no serious damage may result. Bills can be ironed out in conference, they can even be resubmitted. In foreign affairs, however, because the national interests involved are so much harder to overcome and because the strongest is usually expected to give the lead, consensus is an elusive—perhaps even an illusory—objective.

Mr. Reston, on the occasion of Sir Winston Churchill's funeral, reminded the President that ". . . the world was celebrating Winston Churchill today not because he celebrated 'consensus' or waited for general agreement among nations, but because he challenged majority opinion and had the courage to act against the majority on what he thought was right."

There is a need for the President at least to make clear whether he favors an Atlantic solution or an alternative—such as the idea of equal partnership between the U.S. and Europe, which comes close to General de Gaulle's concept.

Of course the perfunctory mention of foreign affairs in both the Inaugural Address and the State of the Union Message was bound to arouse uncertainties as to what extent President Johnson is really interested in foreign affairs. And the fact that he has taken no public notice—at least at this writing—of the gravest crisis the U.N. has been confronted with has added to these doubts.

Nevertheless, there is good reason to believe that the President is far from ignoring foreign problems, even though they are not his pet subject. He gets briefed on all important ones and spends many evenings studying foreign reports, which he thinks about a great deal. There is also the argument that it may do other nations some good to reflect on what American detachment could come to mean in foreign policy. The trouble is that this could arouse the kind of suspicion that leads to loss of influence, which later on may not be easy to retrieve.

President Johnson, conscious that his belief in the consensus has aroused some criticism, defended it in his speech before the Anti-Defamation League. He said: "Thoughtful men want to know: are we entering an era when consensus will become an end in itself? Will we substitute consensus for challenge?" And he answered it by saying that "this restless, stirring, and striving nation will never live as the captive of a comfortable consensus."

If the President is aware that consensus is not an end in itself in home affairs, he no doubt feels the same way regarding foreign policy.

His awareness of criticism and his willingness to take up that challenge is encouraging and bodes well for the future. —Henry Brandon.

## Phoenix Nest

*Continued from page 8*

if they had not already been as high as they would go. What disturbed my father and especially the librarian was what this particular book, signed out by an eight-year-old boy of supposedly good character, was about.

It was a book about bees. Indeed, it was a large (and expensive) book about bees, and it told absolutely everything about them, including their sex life, which I have since come to understand is a little irregular. I had been told about the birds, and now, on my own, I apparently had read about the bees. Knowing about both the birds and the bees, I would know everything, or at least too much for an eight-year-old.

I swear to this day that I not only didn't mutilate that book, I didn't even sign it out. Someone, I insist, stole my library card and forged my signature. It was probably a sex maniac, lusting to read a nasty book and driven to desperate measures.

Anyhow, my father paid for the replacement of the book, taking it out of my allowance. When I say he took it out of my allowance, I mean I got no more allowance for thirteen weeks, the book being that costly and my allowance that small.

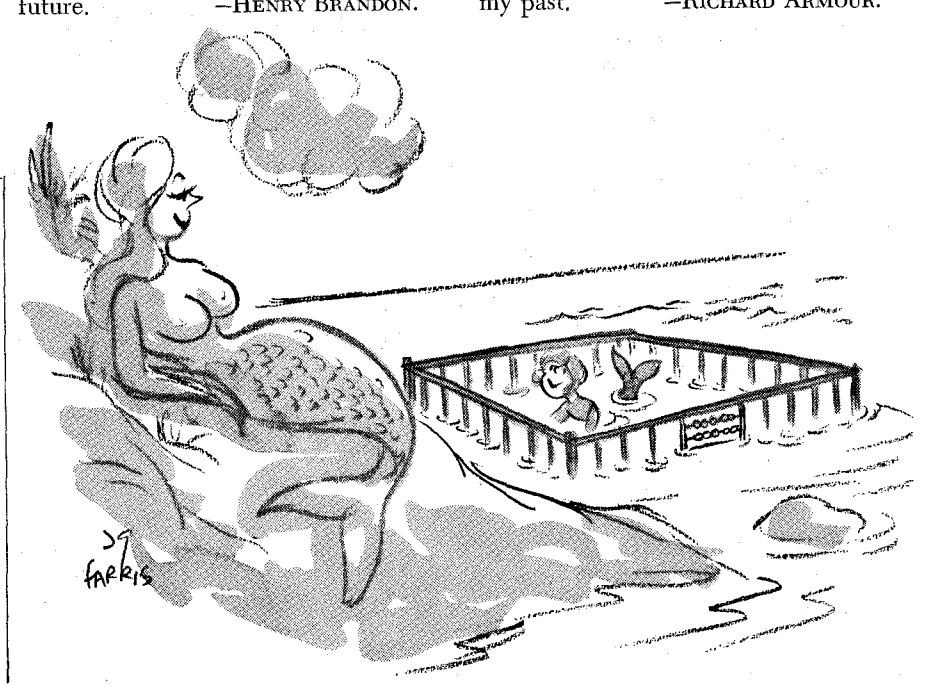
But worst of all was the way that librarian turned against me and how, thereafter, she kept tabs on the books I signed out. To her, I was a bad boy, forever looking for books that would add to my already large stock of knowledge about the facts of life.

Though I have never again got into serious trouble with librarians, I am still a little uneasy when around them. I have a feeling they all know about my past. —Richard Armour.

OCEAN REEF

*The Complete Oceanfront Club Community*

1,300 tropical island acres directly on the Atlantic. 18-hole championship golf, tennis, world's finest fishing, private 3,000′ airstrip, gourmet meals. New expanded facilities. For reservations or colorful brochure, write or phone today: **Box R, North Key Largo, Florida. Phone: North Key Largo No. "1".** From MIAMI: 15 minutes by air • 30 miles by boat one hour by car




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Songs of Himself

***With Walt Whitman in Camden: April 8-September 14, 1889,*** *by Horace Traubel, edited by Gertrude Traubel (Southern Illinois University Press. 524 pp. $12.50), comprises a segment of the poet's conversations secretly recorded by the young bank clerk who served as his secretary. Gay Wilson Allen has written a biography of Whitman and is a general editor of his "Collected Writings," to be published by N.Y.U.*

By GAY WILSON ALLEN

HORACE TRAUBEL has been called the Boswell of Walt Whitman, but he was no more a Boswell than Whitman was a Samuel Johnson. In exhaustiveness and bulk Traubel's *With Walt Whitman in Camden* resembles no other work in the history of literature. It is unique: a monument, a monstrosity, and a vast storehouse of unwinnowed grain.

On March 28, 1888, after Traubel had known Whitman for nearly fifteen years, the thirty-year-old Philadelphia bank clerk began keeping a semi-secret record of his conversations with the poet, then so gravely ill that his friends feared the end was imminent. Traubel was already in the habit of visiting Whitman daily, bringing proof from the printer, carrying copy or corrected proof back, paying bills, and faithfully performing the duties of friend and secretary. Without his aid publication of Whitman's books could not have continued. In 1888 Traubel was also secretly collecting funds from the poet's friends to pay for nursing and medical care.

Whenever he could do so inconspicuously, Traubel jotted down notes in Whitman's bedroom, where the poet would frequently stir the mass of books and papers on the floor with his walking stick until he found a letter or a newspaper article about himself to give to the young man to preserve. But often the whole conversation had to be reconstructed from memory, and inevitably questions have been raised about the accuracy of Traubel's quotations. Certainly his method was less accurate than a shorthand account, and still less accurate than a modern tape recording would have been. But over the years Whitman scholars have gained confidence in Traubel's account, and for half a century all biographers of the poet have been indebted to it.

Traubel published the first volume of these conversations in 1906. Though the book contained nearly 500 pages it covered less than four months, ending with July 14, 1888. Two years later he published another volume, covering another three months. Because both volumes were unprofitable, a third was not issued until 1914, bringing the record down to January 20, 1889. Traubel died in 1919, and his holograph manuscript remained in the hands first of his wife and later of his daughter, Gertrude, until the great bibliophile and Whitman enthusiast Charles E. Feinberg revived publication of the conversations. Volume IV, transcribed by Mr. Feinberg and edited by Professor Sculley Bradley, was published in 1959. Now, six years later, we have the fifth volume, again transcribed by Mr. Feinberg and edited by Miss Gertrude Traubel. These five volumes total more than 2,500 pages, and still cover little more than a third of the years that remained to the poet after Traubel began his manuscript. Since Whitman was rational almost until his death on March 26, 1892, there must be enough unpublished manuscript to make half a dozen more volumes.

Is *With Walt Whitman in Camden* worth all the effort and expense it has cost, with publication even now only half complete? My answer is a carefully pondered "yes." Though by 1888-89 Whitman had long passed his creative period and was writing almost by reflex, he was not yet senile; and, like Mark Twain rambling on about his early life, he often dredged up significant memories. He also took the liveliest interest in each day's budget of news, and his responses reveal the depths of his character and personality. True, Traubel reported without art, discrimination, or order, and a consequence is that discussions of the poet's constipation become wearisome. But this is a physical as well as a mental record.

*With Walt Whitman in Camden* is also valuable for the history it gives of Whitman's struggles for recognition. Still generally regarded in his own country as a disreputable poet, he was almost pathologically avid for fame. (This seems to be a characteristic of authors, even of the patriarchal Robert Frost, as we have learned since his death.) Spreading Whitman's fame had become a common cause and bond among his personal friends, of whom Traubel was especially indefatigable and self-sacrificing.

The most exciting event of 1889 was the dinner given by Whitman's Camden

—*Photograph by George C. Cox, from the book.*

**Walt Whitman with nephew and niece of Jeanette Gilder—"avid for fame."**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

friends on his seventieth birthday, May 31. Daily reports of the plans, messages from overseas (from Tennyson, William Rossetti, William Morris, and others) so buoyed up the poet's spirits that he was able briefly to be present himself, in a wheelchair. The event marked a turning point in Whitman's reputation. Even Whittier, who had indignantly burned his 1855 edition of *Leaves of Grass,* sent his best wishes. The birthday dinner and its aftermath help to give this volume more unity than some of the others. But all have biographical and historical value, and it is to be hoped that publication may continue more briskly.

# In Praise of the Innermost Self

***Walt Whitman's Leaves of Grass: Comprehensive Reader's Edition,*** *edited by Harold W. Blodgett and Sculley Bradley (New York University Press. 768 pp. $12.50), makes available the complete text in the poet's own final grouping, together with a selection of excluded passages. Robert D. Spector has written extensively on British and American poetry from Chaucer to Eliot and Pound.*

By ROBERT D. SPECTOR

LIKE most literary classics, Whitman's *Leaves of Grass* is more talked about than read, more often quoted from than appreciated, more frequently tasted in part than digested in full. Generations of college students have become familiar with "Song of Myself" or "Crossing Brooklyn Ferry" or "I Hear America Singing," and generally have remained ignorant of these poems' relationship to the whole. Ask a bright high-school youngster what Whitman wrote and chances are he will respond, with determined finality, "When Lilacs Last in the Dooryard Bloom'd" or "O Captain! My Captain!" Shortly before his death Whitman described his poems as his "definitive *care visite* to the coming generations of the New World"; yet, by the time of its centenary, Richard Chase could note that "*Leaves of Grass* is not read even as much as it used to be," adding parenthetically that it "has never been read, and never will be read, by the great democratic audience the author hoped for."

Whether any edition of this unique American contribution to literature can change these circumstances, I do not know. I should like to believe that this magnificent volume—beautifully printed in clear type, generously illustrated with "an album of Whitman portraits," and impeccably edited and annotated—will serve to bring Whitman to a larger public than he has had heretofore. It is unquestionably what it claims to be, a "Comprehensive Reader's Edition," and is ideally suited to its purpose. And yet I suspect that, like Thomas Johnson's excellent *Complete Poems of Emily Dickinson,* it will more probably adorn bookshelves as a symbol of the owner's "cultural interests" than gather the greasy thumbprints that denote eager reading.

What a shame that would be. For here is Whitman's achievement, set forth with splendid editorial intelligence. As early as 1941 Sculley Bradley, one of the present editors, recognized that "'Whitman's purposes [in *Leaves of Grass*] are apparent only in his final grouping of the poems." The poet had worked through nine editions, from 1855 to 1891-92, sorting and rearranging, adding and deleting, until he arrived at the sequence, with the two "annexes," that constitute the basis for the present text. In this edition, which includes notes on bibliographical history as well as all the poems and a generous selection of the passages finally excluded from the *Leaves,* Whitman's intentions are made clear. If there is still anybody naïve enough to believe that Whitman was artless, the organization of his work haphazard, this volume should be convincing proof of a conscious artistry and a "structure that grew as the poet grew, [and] that was adapted to the necessities he met and molded by the pressures his own life felt."

It is not possible in a review to do complete justice to this edition; one can only outline some of its virtues. The annotation is precise, relevant, and clarifying, with no elaborate display of selfconscious erudition. For the inexperienced reader, likely to mistake in Whitman's *persona* an egotistical boastfulness, the editors simply explain that Whitman "'sings' of man's identity, his innermost being, not his self in the usual sense." References to manuscripts throw new light on former readings; to follow the pattern of changes, even in a title, often suggests some of the subtleties that the poet gradually developed. Where scholars have contributed useful comments on individual lines or entire poems, their findings are tersely summarized. Tact and clarity characterize even the introductory notes on the complex and delicate biographical problems raised by the sexual connotations of the "Calamus" and "Children of Adam" groups of poems.

But there is more. The collection of Whitman's prefaces—including his "Letter to the Reader" for the 1889 edition and his "Letter to Emerson" of 1856—adds to an understanding of the developing sense of purpose in *Leaves of Grass.* Through previously unpublished or uncollected poems and fragments, Whitman's critical awareness and selectivity become more markedly apparent. Even the portraits, from the young "bravo" to the elderly bard, reveal something of the inner transformations of an artist.

With this "Comprehensive Reader's Edition," New York University Press has foreshadowed what may be expected of its forthcoming scholarly Variorum Edition. The present volume, however, is sufficient to make the general reader echo Dryden's praise of Chaucer: "Here is God's plenty."

*—Photograph by George C. Cox, from the book.*

**Whitman at sixty-eight (1887)—"a conscious artistry."**

***Coming March 20***
***SR*'s Annual Roundup of Reference Books.**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# *SR*'s Check List of the Week's New Books

### *Anthologies*

AMERICAN HERITAGE #62. Simon & Schuster. $3.95.

A MAN'S REACH: The Selected Writings of Judge Jerome Frank. Edited by Barbara Frank Kristein. Macmillan. $10.

THE MODERN IMAGE. Edited by Frederick Morgan. Norton. $4.50.

### *Art*

LEONARDO DA VINCI ON PAINTING: A Lost Book (Libro A). By Carlo Pedretti. Univ. of California Press. $12.

### *Crime, Suspense*

AN EMBARRASSING DEATH. By Roderic Jeffries. Dodd, Mead. $3.50.

FAMOUS TREASON TRIALS. By C. G. L. DuCann. Walker. $4.95.

PASSPORT TO OBLIVION. By James Leasor. Lippincott. $3.95.

TO CATCH A SPY. Edited by Eric Ambler. Atheneum. $4.50.

TRUSTED LIKE THE FOX. By Sara Woods. Harper & Row. $3.95.

### *Current Affairs*

BILLION DOLLAR BATTLE. By Harold Mansfield. McKay. $4.95.

BUREAUCRACY ON TRIAL: Policy Making by Government Agencies. By William W. Boyer. Bobbs-Merrill. $5.

AN END TO ARMS. By Walter Millis. Atheneum. $5.95.

THE SILENT EXPLOSION. By Philip Appleman. Beacon. $4.95.

### *Economics*

ECONOMICS AND THE IDEA OF MANKIND. Edited by Bert F. Hoselitz. Columbia Univ. Press. $6.95.

### *Fiction*

AMERICAN CHROME. By Edwin Gilbert. Putnam. $5.95.

BRUNO SANTINI. By Vasco Pratolini. Atlantic-Little, Brown. $5.95.

CLODIA. By Robert DeMaria. St. Martin's. $5.95.

DAVID'S STRANGER. By Moshe Shamir. Abelard-Schuman. $4.50.

A FEW DAYS TO SEE THE WORLD. By Edward S. Hanlon. Dutton. $4.50.

THE GOLD OF THE RIVER SEA. By Charlton Ogburn, Jr. Morrow. $6.95.

RAGE. By Lorenza Mazzetti. McKay. $3.50.

THE SORCERER'S SON AND OTHER STORIES. By Josephine Johnson. Simon & Schuster. $4.50.

STOP HERE, MY FRIEND. By Merrill Joan Gerber. Houghton Mifflin. $4.50.

A THUNDER AT DAWN. By Jack Hoffenberg. Dutton. $5.95.

### *Government, Politics*

THE BRITISH COMMONWEALTH OF NATIONS IN A CHANGING WORLD—LAW, POLITICS, AND PROSPECTS. By Zelman Cowen. Northwestern Univ. Press. $3.50.

THE EXERCISE OF SOVEREIGNTY: Essays in Foreign Policy. By Charles Burton Marshall. Johns Hopkins. $6.50.

POLITICS IN WARTIME. By A. J. P. Taylor. Atheneum. $5.

### *History*

ASIA IN THE MAKING OF EUROPE. Vol. I, Books 1 and 2: The Century of Discovery. By Donald F. Lach. Univ. of Chicago Press. Set, $20.

THE BATTLE FOR THE MEDITERRANEAN. By Donald Macintyre. Norton. $5.50.

THE BATTLE OF DIENBIENPHU. By Jules Roy. Harper & Row. $6.95.

THE DIVORCE. By Marvin H. Albert. Simon & Schuster. $5.95.

THE EDWARDIAN AGE. By R. J. Minney. Little, Brown. $5.95.

ENGLISH CONSTITUTIONAL THEORY AND THE HOUSE OF LORDS, 1556-1832. By Corinne C. Weston. Columbia Univ. Press. $7.50.

ETERNAL EGYPT. By Pierre Montet. NAL-World. $6.95.

HAKLUYT'S VOYAGES. Selected and edited by Irwin R. Blacker. Viking. $7.95.

A HISTORY OF THE ANCIENT WORLD. By Chester G. Starr. Oxford Univ. Press. $12.50.

HITLER MOVES EAST: 1941-1943. By Paul Carell. Little, Brown. $10.

THE INQUISITION OF THE MIDDLE AGES. By Henry Charles Lea. Barnes & Noble. $4.50.

JEWISH EDUCATION IN GERMANY UNDER THE NAZIS. By Solomon Colodner. Jewish Education Committee Press. $4.95.

THE RELUCTANT BELLIGERENT: American Entry Into World War II. By Robert A. Divine. John Wiley. Hardbound, $4.95. Paperback, $1.95.

RUSSIAN AMERICA: The Great Alaskan Venture 1741-1867. By Hector Chevigny. Viking. $6.95.

### *Miscellany*

ASPCA BOOK OF CAT HEALTH AND CARE. Putnam. $4.95.

THE FLAVOR OF SPAIN: A Basic Spanish Cookbook. By Myra Waldo. Macmillan. $3.95.

THE FULLY PROCESSED CHEESE. By Norman Ward. Crown. $3.95.

HOW TO LIVE LIKE A LORD WITHOUT REALLY TRYING. By Shepherd Mead. Simon & Schuster. $4.95.

HOW TO PLAY CHAMPIONSHIP TENNIS. By Rod Laver with Jack Pollard. Macmillan. $5.95.

MACO BUDGET DECORATING GUIDE. Simon & Schuster. $3.95.

O THE TIMES! O THE MANNERS! By William Iversen. Morrow. $4.

VISION AND VALUE. Edited by Gyorgy Kepes. Braziller. Three volumes. $12.50 each.

### *Personal History*

ACCOUNT RENDERED: A Dossier on My Former Self. By Melita Maschmann. Abelard-Schuman. $4.

CANCEL MY SUBSCRIPTION, PLEASE! By John Henry Cutler. Ives Washburn. $4.25.

THE FOREST CALLS BACK. By Jack Mendelsohn. Little, Brown. $5.

HUMPHREY: A Candid Biography. By Winthrop Griffith. William Morrow. $5.95.

I COME FROM THE STONE AGE. By Heinrich Harrer. Dutton. $6.95.

JUDY. By Charles Samuels. Putnam. $4.95.

A LIFE IN MY HANDS. By J. W. Ehrlich. Putnam. $5.95.

LORD HAW-HAW. By J. A. Cole. Farrar, Straus & Giroux. $4.95.

LOUIS XIV. By Vincent Cronin. Houghton Mifflin. $6.95.

SOMETIMES I WONDER. By Hoagy Carmichael with Stephen Longstreet. Farrar, Straus & Giroux. $5.50.

YEARS OFF MY LIFE. By A. V. Gorbatov. Norton. $3.95.

### *Poetry*

THE PRIPET MARSHES AND OTHER POEMS. By Irving Feldman. Viking. $3.50.

SU TUNG-P'O: Selections from a Sung Dynasty Poet. Translated by Burton Watson. Columbia Univ. Press. $4.50.

### *Sociology*

EAST-WEST PARALLELS. By W. F. Wertheim. Quadrangle. $7.50.

### *Theater*

AMERICAN PLAYS AND PLAYWRIGHTS OF THE CONTEMPORARY THEATRE. By Allan Lewis. Crown. $4.95.

TINY ALICE. By Edward Albee. Atheneum. $3.95.

—Compiled by RUTH BROWN.

**The Cover:** Painted by the greatest colorist of the twentieth century, this large canvas shows the renowned French artist's son Pierre (now a well-known art dealer in New York) practicing at the piano. For Matisse this was an unusually austere composition, its highly simplified geometric form suggesting the influence of cubism, a movement that had developed only a few years earlier. However, Matisse as a rule was more interested in surprising color harmonies than in rigorous structural problems. He was able virtually to invent new colors merely by combining familiar ones in unexpected juxtapositions and proportions, a phenomenon evident in this painting. The lady on the high stool is not the little boy's teacher; she is an ambiguous painted figure in a famous early canvas by Matisse seen hanging on the wall behind the piano. In the foreground is the bronze sculpture *Decorative Nude*, made by Matisse in 1906. The entire composition, disciplined, serene, and exact, is brought to life and made vibrant by large areas of indescribably subtle color. —K.K.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Poison Air

*Continued from page* 19

able chemical aspect of smog with, let us say, emphysema, because the latter is not often even recognized by the average general practitioner. It was once regarded as an occupational hazard peculiar to trombone players but has now become quite a popular way to die. On the other hand, anybody can tell you when his eyes hurt. Thus a vast collection of data has been assembled that correlates harmless eye irritation with the chemical composition of smoggy air. Actually, on a typical smoggy day it is known that the eye-irritation chemicals reach their peak and pass it before the accumulation of really hazardous chemicals such as ozone.

However, the most preposterous mistake in emphasis has been the lack of attention paid to the nitrogen oxides. They are formed in any combustion process under pressure—the higher the pressure, the more nitrogen oxides. Thus, the higher the compression ratio of the auto engine, the better it becomes as a little nitrogen fixation plant. All changes in the design of auto engines since World War II have been in the direction of more nitrogen oxides in the exhaust.

General Motors' and Ford's systems of after-burning of unburned fuel in the exhaust manifold fail to remove nitrogen oxide. The Chrysler "clean air package" system, which consists essentially of tuning the engine so that it runs lean (with excess air) whenever possible, actually results in a *greater* production of nitrogen oxides.

Dr. Philip Leighton, the illustrious Stanford University photochemist, has predicted that if all the systems now planned for automotive smog prevention were completely successful (luckily a remote possibility) we would really start killing people rather quickly, since the whiskey-brown fumes of nitrogen dioxide, having nothing to react with, would poison us directly. Even if we avoid playing up the "whiskey-brown peril" (and if anybody is uncertain of the toxicity involved, let him look up an account of the Cleveland Clinic Hospital fire in 1927, when the spontaneous ignition of X-ray films stored in the basement killed 125 people with nitrogen dioxide), the most careful analysis of smog data shows a curious thing: a substantial but incomplete job of removing hydrocarbons from all auto exhausts, without removing nitrogen oxides, would make even eye irritation worse than before.

This fact is discussed in a classic 1964 paper by Hamming and Dickinson of the Los Angeles County Air Pollution Control District, but the California authorities in the "1970 plan" have ignored their own experts. It is proposed to reduce the legal maximum content of hydrocarbons and carbon monoxide by 1970, but the only discussion of nitrogen oxides in this prospectus is the pious implication that they are not very nice. No proposed limits were set, apparently because the state Attorney General believed that setting a limit without any suggested method of getting rid of them would legally weaken the establishment of more stringent hydrocarbon limitations. Thus we have arrived at an absurd impasse. The automobile companies will not offer a method of reducing nitrogen oxides because there is no law, and California will not pass a law because there is no method. It is quite possible that a method could be developed, but it would be very expensive since the removal of nitrogen oxides involves conditions practically the reverse of those applied to the removal of unburned hydrocarbons. It would be impractical for second-hand cars because the equipment would cost more than the car. We would end up with a car engine virtually surrounded with gadgets, and there are probably not enough competent garage mechanics in the country to keep them in working order.

What is the answer? It is my own considered conviction, and I know it is shared by many colleagues, that the only sure technical solution for the urban air pollution problem is the outlawing of the internal combustion engine in cities. Let the present smog-spewing automobile be allowed on interurban highways but give anyone a ticket if he uses his car for trips inside the metropolitan area.

What would we use in place of it? The best answer is the electric automobile. This solution is not as wild as it looks at first glance.

So conditioned is the average person to Detroit brainwashing that the mention of such a thing brings only chuckling reminiscences of Great Aunt Mabel's 1913 model that could get up to fifteen miles per hour going downhill and could not survive more than a twenty-mile trip from a battery station. But there have been great advances in electrical power plants. Quite naturally these are unheralded by an industry that is making more money out of the present automobile than was ever made before out of any commodity in the history of the world. Better storage batteries have been developed and better motors have been designed and used in delivery truck fleets. Moreover, down the road one can look to the substitution of the mobile fuel cell, operating on gasoline or methyl alcohol, for the storage battery.

The advent of the electric automobile for city use would fit in with driving habits of the American public, which increasingly trend toward the two-car family; one car for everyday use, one for the open road. It has been estimated that the over-all average car trip of *all* cars throughout the country is 2.7 miles. On shopping, going to the beauty parlor, delivering and picking up school children, the housewife is actually embarrassed with a high-power car that is designed to cruise at eighty miles per hour.

The oil companies would not suffer fundamentally from such a switch, because a great battery-charging industry would grow up. It would require power, which in turn would require fuel.

There would not seem to be anything impossibly exasperating about driving into a service station and asking for a change in batteries instead of a tankful of gasoline. Nevertheless, I fear that it may be wishful thinking to imagine that the American public would amiably accept these fragrant little chariots as a substitute for the present glossy, gassy monsters. The prolonged American love affair with the big superpowered automobile probably involves a deeply entrenched complex of a nature I am not enough of a psychologist to understand. Perhaps the American car owner would not only rather fight than switch, but rather die than switch.

And maybe that is precisely what he is going to do.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—*American Ballet Theatre.*

***La Sylphide*** **(Royez Fernandez and Toni Lander)—"the first romantic ballet."**

# BALLET THEATRE AT TWENTY-FIVE

**SR/RECORDINGS**


BALLET THEATRE AT TWENTY-FIVE
*By Emily Coleman* **51**

SHAPORIN AND SHEBALIN
*By Boris Schwarz* **54**

THE CALLAS CARMEN
*By Irving Kolodin* **55**

RECORDINGS IN REVIEW
*By the Recordings Editor* **56**

RECORDINGS REPORTS I & II **58, 60**

THE RESURGENCE OF PEE WEE RUSSELL
*By Martin Williams* **59**

HOW LOUD IS LOUD?
*By Ivan B. Berger* **61**

THE OTHER SIDE
*By Thomas Heinitz* **62**

IMPORTED BAROQUE
*By Martin Bernheimer* **63**

LETTERS TO THE RECORDINGS EDITOR **64**


By EMILY COLEMAN

THE AMERICAN Ballet Theatre's intentions toward its Twenty-fifth Anniversary Gala, which begins at Lincoln Center on March 16, are both heartening and honorable. Hopefully, their accomplishment will erase from recent memory the wretched and disastrous twentieth-anniversary season that was literally thrown upon the stage of the Metropolitan Opera house in 1960 and all but destroyed what had once been the nation's finest ballet company.

To prove its earnestness, the American Ballet Theatre is putting into hard practice its originally stated promise (frequently only mouthed before) that a good ballet company was like a good museum, presenting "the collection and display of masterpieces of all times, places, and creators, with the provision that they attain a certain standard of excellence." To ensure fulfillment of this worthy aim, choreographers such as Agnes de Mille, Jerome Robbins, Antony Tudor, and Anton Dolin have been brought back not only to restage and refurbish repertory items that made the company unique in the past, but also to contribute—along with some desirable additional talent—new works that (on paper and in rehearsal, at least) give promise of re-establishing the American Ballet Theatre as a significant creative force.

The lioness's share in successfully carrying off these aims will be borne by Miss de Mille, who will contribute four ballets: two new ones, an almost-new third, and a revival. Since she is a founding mother hen (never wet, but frequently angry) who has been associated, on and off, with the Ballet Theatre since its first season in 1940, it is entirely appropriate that Miss de Mille figure so largely in the company's all-important impending run at the New York State Theater. Her new works, both in the Americana vein, are *The Wind in the Mountains, or a Country Calendar,* which includes five seasons—"Traveling



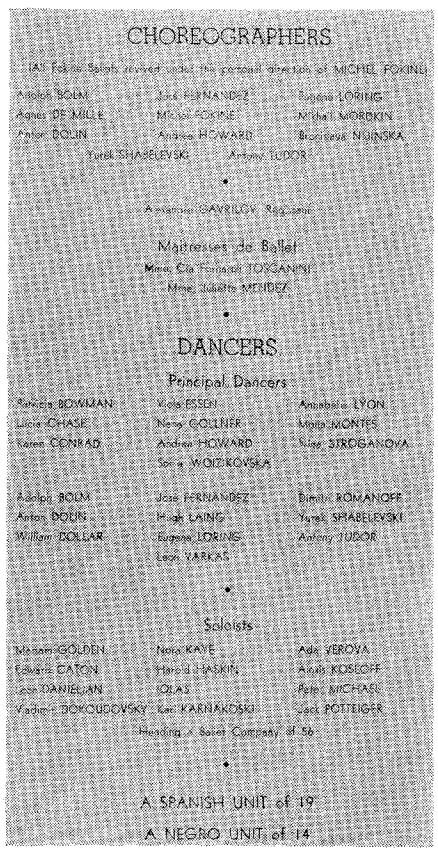

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Weather"; "Wind, Ice, Rain"; "Natural Catastrophe"; "All Clear"; and "Apotheosis"—and *The Four Marys*, a rendition of the old Mary, Queen of Scots ballad in American terms. Music for *The Wind in the Mountains* will be by Laurence Rosenthal, and for *The Four Marys* by Trude Rittmann. Miss de Mille's almost-new ballet will be a revised edition of *Tally-Ho*, which will have a whole new second half, and will be called *The Frail Quarry*, the title she wanted, but didn't get, when the work was first performed in 1944. Carmen de Lavallade will appear as a guest artist to dance *The Four Marys* and *The Frail Quarry*. In addition, Miss de Mille is restaging *Fall River Legend*, her account of Lizzie Borden and her busy axe.

Bringing Robbins back into the fold was perhaps the most difficult task of all, for the former Ballet Theatre dancer and choreographer is now one of the busiest, most sought-after director-choreographers of the day and therefore an unlikely subject to place art before show biz. His debt to the Ballet Theatre is considerable, however, for it was under its banner of catholicity ("something old, something new") that he and two other brash young upstarts, Leonard Bernstein and Oliver Smith, created *Fancy Free*, a blast-off of contemporary Americana which launched them all on their way.

It took another Ballet Theatre original, Nora Kaye, to remind Robbins of his obligation, if not duty, to participate this year. Although Miss Kaye is now retired, she herself is similarly motivated by old loyalties, for it was through the Ballet Theatre's theatrically oriented repertory that she became known as America's first "dramatic ballerina." In her new role as assistant director to Lucia Chase and Oliver Smith, Miss Kaye prevailed upon Robbins to become a major participant. His choice for a contribution is far from obvious, having little in common with *Fancy Free* or *New York Export: op. Jazz*. It represents instead a long-time desire in an entirely different direction: Stravinsky's *Les Noces*, a cantata with dancers which Bronislava Nijinska first staged for Diaghilev. One of Stravinsky's first break-aways from the early and heavily orchestrated *Firebird*, *Petrouchka*, and *Sacre du printemps*, which established his fame, *Les Noces* aroused the usual Stravinskian controversy upon its Paris premiere in 1923. Described by the composer as "a suite of typical wedding episodes," it baffled many who saw and heard it. Stravinsky himself said, "I wonder if *Les Noces* can ever completely reveal itself to a non-Russian." Robbins must feel otherwise, for he is not a man to court failure deliberately.

The other three new productions are similarly in keeping with the company's long-standing aim to present both the classics and the contemporary. *La Sylphide* (not to be confused by nearly a century with Fokine's *Les Sylphides*) was the first great romantic ballet. Created originally in 1832 by Philippe Taglione for his famous dancing daughter, Marie, it was recreated four years later by the great Danish master August Bournonville for himself and Lucille Grahn. The Paris, or Taglioni version, was lost in history; the Danish *Sylphide* has stayed in the repertory of the Royal Ballet through the years, and it is this


CHOREOGRAPHERS

(All ballets staged under the personal direction of MICHEL FOKINE)

Andrée BOLM — José FERNANDEZ — Eugene LORING
Agnes DE MILLE — Michel FOKINE — Michael MORDKIN
Anton DOLIN — Andrée HOWARD — Bronislava NIJINSKA
Yurek SHABELEVSKI — Antony TUDOR

Assistant: DAVILOV, Regisseur

Maîtresses de Ballet
Mme. Cia Fornaroli TOSCANINI
Mme. Juliette MEHDEV

DANCERS

Principal Dancers

Patricia BOWMAN — Viola ESSEN — Annabelle LYON
Lucia CHASE — Nana GOLLNER — Maria MONTES
Karen CONRAD — Andrée HOWARD — Nana STROGANOVA
Sonia WOZNOVSKA

Andrée BOLM — José FERNANDEZ — Dimitri ROMANOFF
Anton DOLIN — Hugh LAING — Yurek SHABELEVSKI
William DOLLAR — Eugene LORING — Antony TUDOR
Leon VARKAS

Soloists

Miriam GOLDEN — Nana KAYE — Ada YEROVA
Edwina EATON — Harold LANDON — Annik KOSLOFF
Jan DANIELIAN — IOLAS — Peter MICHAEL
Vadim DOKOUDOVSKY — Carl KARNAKOSKI — Joel POTTEIGER

Herding's Saint Contrary, et al.

A SPANISH UNIT of 19

A NEGRO UNIT of 14

**Original roster of Ballet Theatre, as published in the program book of the first season (1940)**

version that Harald Lander has restaged for the Ballet Theatre.

Also new are Bentley Stone's *L'Inconnue*, with a score by Hershy Kay, and Glen Tetley's *Sargasso*, set to Krenek's "Symphonic Elegy." While Antony Tudor will not be represented by a new ballet, he will revive his *Dark Elegies* (set to Mahler's *Kindertotenlieder*) and rehearse his *Jardin aux Lilas*, both presented during the Ballet Theatre's first season. Another production dating back to the company's debut in 1940 is Dolin's staging of *Giselle*, an enduring ABT classic that will be completely overhauled by the distinguished Irish-British dancer-choreographer.

Other repertory staples to be seen include *Les Sylphides*, *Fancy Free*, *Billy the Kid*, *Graduation Ball*, *Etudes*, *Miss Julie*, *Theme and Variations*, *The Combat*, *Caprichios*, *Peter and the Wolf*, and *La Fille Mal Gardée*. Some criticism has already arisen about the company's choices for opening night: *Les Sylphides*, *Black Swan* (Pas de Deux), *Etudes*, and *Fancy Free*. To those who have asked why a new ballet was not programmed, Miss Chase replies very sensibly that she wants to reintroduce the company to New York (it has not played the city since the fall of 1961) in a proven repertory. "We've been away so long," she says, "and now we are in a new theater. I want the public to get to know the company first, and then do the *premieres* when they can get their proper attention. After all, the opening is a gala affair, a benefit; the choreographers prefer to have their own evening with all attention on the ballet itself." *Etudes*, Miss Chase points out, will be a new ballet to most New Yorkers, for it was seen only during the 1961 season at the 54th Street Theater, a run hardly remembered for staggering attendance. Furthermore, the theater's cramped stage kept this stunning ballet from being seen to best advantage. Present also will be the Ballet Theatre's regular roster of dancers, including Lupe Serrano, Toni Lander, Ruth Ann Koesun, Sallie Wilson, Royes Fernandez, John Kriza, Bruce Marks, and Scott Douglas. Guest stars, besides Carmen de Lavallade, include Sonia Arova from the National Ballet Company, and John Gilpin of the London Festival Ballet.

A projected season like ABT's twenty-fifth costs money, more than a company can usually afford to put into any one year. This one will probably cost $500,000. "We're doing this kind of season to prove what we could do if we had money," Miss Chase states. "We always knew we had to have new works every year, but we couldn't afford it. Now we have made the extra effort. It was simply a question of whether to give up or to have the twenty-fifth anniversary the way we wanted it."

Miss Chase who is, as they say, both social and rich, has never given up easily. Estimates of how much of her own personal fortune has been poured into the Ballet Theatre through the years range from $3,000,000 to $5,000,000. During its twenty-five years, the longest inactive period of the company was from June 1959 to March 1960—or the eight months just preceding the unfortunate twentieth-anniversary season, which was ill-prepared, underrehearsed, and lacking in new works of quality or interest. The critics howled, and the public stayed away in droves. From that experience, Miss Chase says today, she has learned the hard lessons of "preparation and advance work," and adds that the twenty-fifth season has been in the works for nearly two years.

It is difficult to fault Miss Chase for her dogged determination to keep the

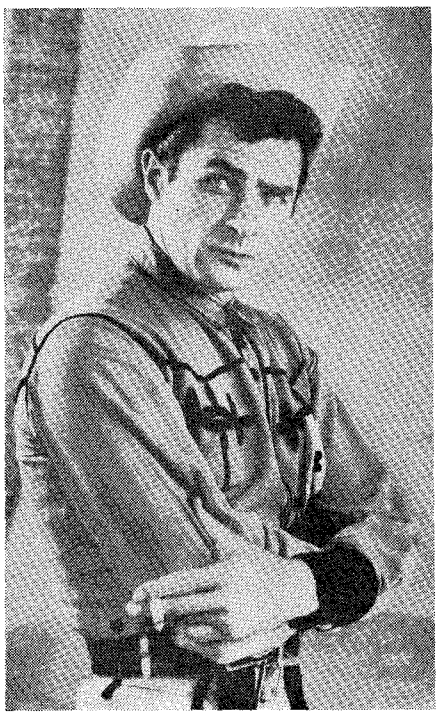


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

company going. It is how she does it that frequently frustrates and infuriates even her most loyal well-wishers. It has been suggested that she refuses to hire competent business and artistic aides because she has a quite natural desire to control completely what she pays for. On the other hand, her normal method of administrative operation is to lose herself in a multitude of infinite detail, meantime postponing interminably the larger issues in the hope that somehow they will settle themselves. The Ballet Theatre's original managing director, incidentally, was exactly the opposite. The late Richard Pleasant's mind generated big ideas by the dozens, including the conception of ballet as theater, and of the company as a gallery housing the best of the past alongside the manifestations of the present and the promise of the future. Details, especially money, he was perfectly content to leave to someone else. In those days, Miss Chase did not administrate to express herself. She danced, an outlet she embraced after the tragic death of her young husband, Thomas Ewing, Jr., who had inherited a fortune from carpets. Happily for the future of ballet in America, what began as a solace deepened into a way of life, and Miss Chase eagerly became the principal underwriter of the revolutionary young company that burst upon the American scene at the Center Theatre in New York on the night of January 11, 1940.

IT IS all but impossible to convey to today's youthful balletomanes—especially those who recognize no other god but Balanchine—the impact which the Ballet Theatre (the "American" in the title was to come during the company's many tours abroad under the State Department's International Cultural Exchange Program) had in its first few seasons. Here was a company that mounted *Les Sylphides* on the same program with *The Great American Goof,* a far-out ballet by William Saroyan and Eugene Loring; a company that nourished the talents of Tudor, de Mille, Robbins, and Loring, and had, in its *corps de ballet,* such dancers as Nora Kaye, Alicia Alonso, Maria Karnilova, Muriel Bentley, Robbins, Loring, Kriza, Donald Saddler, and Leon Danielian; which commissioned scores from Leonard Bernstein, William Schuman, Lukas Foss, and Morton Gould; which mounted décors by Eugene Berman, Marc Chagall, Marcel Vertés, Oliver Smith, and Jo Mielziner.

Here, then, is a company with a distinguished, if spotty, past, and with a present potential that could restore much of its old luster. The company has, after all, a record of pulling its own chestnuts out of the fire. In 1960, after the twentieth-anniversary débacle, ABT was the



**John Kriza in "Billy the Kid"**

first American ballet to tour the Soviet Union; somehow, a predicted disaster was turned into a smashing success. It will have to turn the trick again. But what if it does? The same old problems remain: The company will still have no permanent home (a heavy factor in the New York City Ballet's climb to fame), and it will still, it is assumed, retain its indecisive leadership and haphazard business operations. If these factors work as before, the company runs the grave risk of digging its own grave, which would be a tragedy not only to its members but also to American choreographers not acceptable to the New York City Ballet—who are legion. While smaller ballet companies are blooming here and there across the country, not one—except the New York City Ballet—is in a class with the Ballet Theatre in size or scope. And many of them (fortunately not including the new Harkness Ballet) are being nurtured under a huge series of grants by the Ford Foundation, which, in effect, turns them into satellites of George Balanchine and the New York City Ballet. Now it may very well be that Balanchine's accomplishments represent ballet's greatest step forward since the invention of the toe shoe, but competition is just as vital to the performing arts as to the garment industry, and the American dance scene will be far healthier if the nation is richer by having two major ballet companies of contrasting styles than to be under the domination of one tradition, however brilliant or distinguished.

Toward this end, the American Ballet Theatre will have to have help from the foundations for its creative work, aid previously denied, it has been reported, in criticism of the company's operating procedures. If true, then it must somehow demonstrate that the enlightened and orderly preparations for the twenty-fifth anniversary season can be maintained in the twenty-sixth, twenty-seventh, and twenty-eighth seasons also. To do this, it must have access to a proper theater in New York in which to present regular seasons—for top-flight choreographers and dancers have little interest in a company that can give them little or no exposure in New York. Ironically, when the building which is now called the New York State Theater was first contemplated as a house for dance, ABT was considered to be a natural as one of the theater's two resident companies. The New York City Ballet, of course, was the other. Now that the New York City Ballet controls the house, it is to be hoped that the American Ballet Theatre will be welcomed as an annual guest.

**"Fancy Free," by Jerome Robbins**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Shaporin and Shebalin

By BORIS SCHWARZ

YURI SHAPORIN: *"The Decembrists." I. Petrov, A. Pirogov, P. Volovov, bassos; A. Ivanov, P. Selivanov, baritones; V. Ivanovsky, G. Nelepp, tenors; E. Verbitskaya, V. Smirnova, mezzo-sopranos; N. Pokrovskaya, soprano. Chorus and orchestra of the Bolshoi Theater, Moscow, conducted by Alexander Melik-Pashaiev. Four records.* VISSARION SHEBALIN: *"The Taming of the Shrew." Fragments. Soloists, chorus and orchestra of the Bolshoi Theater conducted by Zdenek Chalabala.* Ultraphone ULP 123/26, $19.92 (mono only).

The name of Yuri Shaporin is little known in the West. In his native Russia, however, he is a highly respected composer, the last living master of the "old" school. His seventy-fifth birthday in 1962 was observed in Moscow with concerts and speeches. I met him at that time—an impressive figure, tall, gaunt, and impassively silent, with a shaved head and warm, probing eyes. Even in Russia, Shaporin's music is performed none too frequently, for his output is small. He is best known for his songs, which are warmly lyrical and capture the unique flavor of the Russian language. His choral symphony (1933), his symphony-cantata *On the Field of Kulikovo* (1939), and the oratorio *Legend of the Battle for Russian Soil* (1944) established him as an important composer. But it was the opera, *Dekabristy* (The Decembrists), first performed in 1953, that brought him a measure of belated popularity.

*The Decembrists* is the work of a lifetime. In 1925 Shaporin completed several scenes based on the dramatic poem *Pauline Gaible*, by Alexei Tolstoy. The poem centered on a love story set against the background of the uprising of December 1825—the true story of Ivan Annenkov and his wife, Pauline, a French shopgirl, who followed him into exile to Siberia; she outlived him and died only in 1876. But Shaporin wanted to widen the scope of the drama, to transform it into a historical epic. After Tolstoy lost interest in the project, Shaporin continued to work with several authors. The archives of the Bolshoi Theater preserve seven filing boxes with drafts for the text of *The Decembrists*. The libretto was given its final shape by the poet Vsevolod Rozhdestvensky, and the opera received its premiere at the Bolshoi Theater on June 23, 1953.

The story follows rather closely the historic events of December 14, 1825—the ill-fated uprising of a group of liberal Russian nobles against the tyrannical power of the Czar. The conspirators were poorly organized, the goals vaguely defined. Some wanted constitutional reforms, others dreamed of the liberation of the enslaved people. Indecision and treachery led to defeat. Five of the rebels were executed and the others were exiled to Siberia, but their last words were an expression of faith in the brighter future of their homeland. The libretto is the prototype of what the Soviets call an "optimistic tragedy." To achieve historical realism, the personages on the stage bear the names of the actual Decembrists.

Set against this background is the love story of Prince Dimitri Shchepin-Rostovsky, one of the conspirators, and Elena Orlova, daughter of an impoverished landowner. After the failure of the uprising, Elena obtains the Czar's permission to follow Dimitri into exile.

WHILE the ideas and events underlying the libretto are moving and effective, the dramatic realization is decidedly weak. The climax of the action—the actual uprising on the Senate Square—comes too early, in the second act. Two additional acts are devoted to the aftermath of the revolt—Elena's efforts to join Dimitri, a scene in the prison prior to the execution, the departure of the conspirators to Siberia. Yet the tension is gone, and only sympathy remains.

Shaporin's score is a work of talent, not of genius. His music is not strong enough to overcome the structural deficiencies of the libretto. When the action sags, the music loses momentum and becomes static. Shaporin is at his best in the early scenes—the clandestine meeting of the conspirators, the merriment at the fair. The battle scene itself is, musically speaking, a rather tame affair; there is too much reliance on conventional bugle-and-drum effects. Most attractive among the later scenes is the Masked Ball, where decisions of life and death are made against the background of couples dancing to the music of a mazurka, a waltz, a polonaise. Other musical highlights are Ryleyev's tender song for his little daughter, Bestuzhev's folklike "Oh you versts" (beautifully sung by I. Petrov), and the Czar's monologue. The final scene—convicts in chains departing into exile—has been exploited too often on the Russian stage, and Shaporin gives it no new musical illumination.

One must not, however, belittle Shaporin's score as a merely epigonal work. True, his musical language is traditional and he is wedded to the ideals and concepts of nineteenth-century Russian opera. The British writer Gerald Abraham once called his music a "curiously satisfactory synthesis of those seeming incompatibles, Mussorgsky and Tchaikovsky." Yet every page of Shaporin's score shows the thoughtful and skilled musician. Dealing with a historical subject, the composer attempts to recreate the musical idiom of the 1820s, the period of Pushkin and Glinka. This is most noticeable in the choral settings and folk scenes, which have an indefinable Russian character without resorting to actual quotations of folk material. The Decembrists speak in a different musical language—ecstatic, hymnlike, heroic, and martial. They are given an ascending *Leitmotif*, much like a fanfare, which provides a unifying element. The forces of political reaction are painted in ominous musical colors. Somewhat lacking in original melodic invention are the love scenes between Dimitri and Elena. Aside from a few spoken sentences, the opera is through-composed, alternating effectively between accompanied recitations, arias, ensemble pieces, and choruses. The orchestra is rich but never overpowering. The brief Overture embodies the two elements of the opera—heroism and love.

THE performance under the direction of Alexander Melik-Pashaiev (the chief conductor of the Bolshoi who died last year) is well paced and superbly balanced. The excellent ensemble comes as no surprise since it is sung by the cast of the Bolshoi Theater, where *The Decembrists* belongs to the permanent repertoire. But the quality of the individual voices is uneven. The opera is known for its casting problems; it requires no fewer than eleven bassos of solo caliber, in addition to five tenors and two baritones. Even the Bolshoi seems to have run out of supply. Among the Decembrists, the bassos A. Ivanov (Ryleyev) and I. Petrov (Bestuzhev) and the tenor V. Ivanovsky (Dimitri Shchepin) are outstanding. A. Pirogov (Pestel) has a big but unfocused bass voice. The part of the Czar is sung with dignity and the required occasional venom by A. Ognitsev. Among the few female roles, E. Verbitskaya as Princess Shchepina-Rostova (the mother of Dimitri) and V. Borisenko as the gypsy Stesha are most satisfying. Less good is N. Pokrovskaya in the important role of Elena; her basically fine voice has

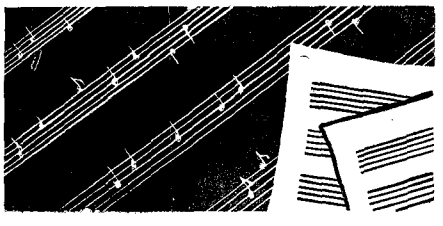


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

a wide tremolo. As for the choruses, the men are superior to the women. The exemplary diction of the soloists deserves special praise; virtually every word is understandable.

This, however, is of no help to the English-speaking listener. A line-by-line translation should have been provided, together with a transliteration of the Russian text. Only in this manner can an unfamiliar opera sung in a foreign language (especially one as remote as Russian) be understood and enjoyed. Ultraphone's substitute is a synopsis of each scene, a device that is of little help in view of the large number of soloists and the involved action. The booklet provided by Ultraphone, which also includes a brief biography of the composer and a few other data, is a model of semiliterate gibberish. The original Russian text, which was pompous to begin with, has been translated into ungrammatical and unreadable English (sample: "Here, from his creative power was delivered the patriotic work"). The name of the famous Russian poet Alexander Blok is rendered as "Bloka," which is actually the Russian genitive of the name, and there are other mistranslations.

The eighth side of the four-record set is given to fragments of *The Taming of the Shrew*, by Vissarion Shebalin (1902-63)—a fact totally ignored both on the record box and in the accompanying booklet. Shebalin, an important Soviet composer, is virtually unknown abroad. From 1942 on he was director of the Moscow Conservatory, a post he lost in Stalin's musical purge of 1948. *The Taming of the Shrew* was first given in 1957 and is one of the few successful comic operas of the Soviet repertory. On this recording, the performance is conducted by the Czech Zdenek Chalabala, who was in charge of the premiere at the Bolshoi Theater. The soloists remain unnamed on the recording, but the Schwann catalogue identifies them as Galina Vishnevskaya, E. Kibkalo, and A. Eizen, all leading soloists of the Bolshoi. The five fragments performed are the Overture, an aria by Katharina, two duets of Katharina and Petruchio, and a brief choral excerpt. The music has spirit, humor, and charm, though the orchestral performance is somewhat heavy-handed. It is regrettable that Ultraphone failed to provide some information about Shebalin and his work; it would have been helpful to the uninitiated listener.



# The Callas Carmen

MARIA CALLAS has done so much that is striking in her career—from Kundry in *Parsifal* to Rossini's Rosina in *Il Barbiere*—that anything so sizable as her Carmen (Angel CLX 3650, $15.98; stereo SCLX 3650, $18.98) can be measured only against her own self-set standard. That is to say, it is not enough to point out that it is powered by a vitality and animated by a passion that have found their way onto too few recordings of Bizet's opera, and, necessarily, fewer stage productions. That much may be expected from Callas as a matter of course. The question is, rather, is it the Carmen that could reasonably be expected from this dynamic singing actress at this point in her career?

In a conclusion based on not one or two but half a dozen hearings of it, my opinion is: not quite. The reason for this, I think, is that Callas did not abide by her own declared intention of performing the part extensively in public before putting herself on record about it. The results strike me as a brilliant sketch for a characterization, rather than a finished characterization itself.

One celebrated critic of the past said of Adelina Patti's Carmen: "Everybody knew that Carmen is a cat—but Patti made her into a kitten." There is no possible danger of the age or the ancestry of the Callas Carmen being mistaken: she is all feline, and probably of the alley variety. But ever so often, she seems to be frisking her whiskers rather than baring her fangs, as in the oddly inflected, almost demure, "Carmen, Carmencita" to Escamillo in Act II, and the syrupy sound she produces for her duet in Act IV with the same character. Presumably, the toreador brings out something in her that the dragoon doesn't, but it strikes me that if she had done such things before an audience a suitable number of times, they would carry more conviction than they do now.

But it is a question whether any amount of preparation would have given her the command of an even scale to sing all the notes in the part with the same inflection, emphasis, and color. Often enough, she manages to adapt the text to her rainbowlike hues, but not infrequently the results suggest a duet (when she is singing alone) or a trio (when she has but a single collaborator). String players have a word for the sounds that an imperfect instrument produces on certain pitches, louder and out of keeping with the rest—they call them "wolf" tones. Miss Callas has such wolf tones in her scale now, especially around C sharp, D, and E in her upper middle register. When they have to be produced in rapid alternation with others lower or higher, the sound is very odd indeed.

Altogether, the characterization is at its most convincing when it sheds all earlier vacillation and enters into the darkening tragedy from the Card Scene on. Here, it strikes me, Miss Callas has what she doesn't before—a clear and present vision, every minute of the time, of just how the person she is impersonating looks, feels, sounds. "*En vain pour éviter les réponses amères*" finds her vocal quality and the needs of the situation precisely related, and the death scene with José has scarcely been equaled, on records, for savagery. But with the combination of insufficient preparation and the inequalities of her sound, the issue keeps returning to the same point: one is always more conscious of Callas than of Carmen, not because she intends it to be that way, but because the character and its vocalization are heard piecemeal, not as a whole.

Among her associates, the one who stands up most successfully to the kind of result for which she is aiming is Nicolai Gedda. His is not the robust kind of tenor voice for Don José, and his Flower Song suggests a bouquet of white blossoms rather than the cassia he has preserved. However, when he comes to the grim moment of Act IV, Gedda is there with the kind of despairing sound to sustain the dramatic effect. Conductor Georges Prêtre's effort follows a curiously uneven graph: intense and propulsive when Carmen is on the scene or has just left it, rather more restrained and not so contributory to a dramatic result at other times. When neither Gedda nor Callas is performing, the quality level sags toward the prevailing Parisian standard, which is at best undistinguished. Andrea Guiot is a small-scaled, unpersuasive Micaëla, Robert Massard a conventional, nonmagnetic Escamillo.

As for any possible comparison with the recent version in which Herbert van Karajan conducts and Leontyne Price is the Carmen, they are as far apart in their objectives and accomplishments as the places in which they were made. Certainly there is more to the French taste in the results of Callas and company, but more that is musically valid in the totality under Karajan.

—IRVING KOLODIN.

**". . . more conscious of Callas than of Carmen."**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Recordings in Review

## A Mozartian *Entente Cordiale*

MOZART: *Sonata in D (K. 488).* SCHUMANN: *Andante and Variations; Etude in the form of a Canon (Op. 56, No. 4). Vladimir Ashkenazy and Malcolm Frager, duo-pianists; with Barry Tuckwell, French horn; and Amaryllis Fleming and Terence Weil, cellos.* London CM 9411, $4.98; stereo CS 6411, $5.98.

It has been known in musical circles, if not elsewhere, that a meeting in England several years ago between these two fine instrumentalists had developed into a close friendship. That it would bear musical fruits as well might be a natural consequence of common sympathies and interests, but the products are nevertheless unexpected.

Those who are acquainted with the well-known traits of the two performers—the American's dynamism and propulsion, the Russian's superior sense of piano sound and how to turn it to emotional ends—might well wonder which dominates the unusual and rewarding literature they have chosen for their phonographic debut. The answer is the best of all possible ones; neither. Rather, Frager's animation has merged with Ashkenazy's introspection to produce a blend of qualities that truly represents the best of each. As against such a pair, for example, as Badura-Skoda and Demus, whose likenesses make for a natural match, the diversity in Frager and Ashkenazy is reconciled by a musicianship whose end result is something stronger, more distinctive than either.

Unlike some duos of recent date that left the issue in doubt (I am thinking particularly of those involving Oistrakh and Stern), London has had the forethought to identify which performer is *prima,* which *seconda* (they alternate) in the various pieces. It is an illuminating commentary on preconceptions that the sound does not always conform to expectations. This is a small detail, but perhaps revealing of the extent to which each player has reacted to the influence of the other.

Musically, there is the greatest satisfaction in the Mozart sonata, which has had a scattering of capable recorded performances in the past, and several that were more exhibitionistic than musical. This is as good as any I have ever heard, and beautifully reproduced. Pianistically, there is more to hear in the Schumann works, and it is impressively well accomplished. I join in what is certain to be a chorus of gratitude for the Ameruss initiative on behalf of these seldom-heard works, especially the one in which Tuckwell is a participant. But it would be an overstatement to imply that they are as good as they are rare.

## Horowitz in Spain

SCARLATTI: *Sonatas (Longo Nos. 21, 22, 118, 164, 187, 188, 203, 241, 349, 391, 424, 465). Vladimir Horowitz,* piano. Columbia ML 6058, $4.98; stereo MS 6658, $5.98.

Horowitz's enthusiasm for the works of Domenico Scarlatti is no new thing: he had, indeed, recorded examples of that enthusiasm before some of the composer's contemporary "specialists" had discovered the instrument on which to specialize. But it is only within relatively recent times that he has developed the range of interest that underlies such an enterprise as this. It is not unlikely that for every one of the twelve that appears on the issued disc there must be half a dozen others that have been examined, studied, and found wanting for one reason or another.

Perhaps the most conspicuous attribute of the twelve is their lack of familiarity. This is no compilation of the "Best of Scarlatti" in which Horowitz provides his own footnotes to a path already heavily traveled. Even in the case of the D major, L.465, which is in the "trumpet" or "fanfare" style of which the composer made frequent use, it is a fresh use of that manner for all its resemblance to the better-known one in the key of C (L.3).

From this listening point, it is in this sparkling, iridescent work that Horowitz's qualities count for most. The repeated notes emerge with an evenness of sound that suggests the fall of tiny triphammers rather than mere fingers, and a real sense of the performer's pleasure comes through. In certain others of this first side, such as the A minor (L.241) and F minor (L.118), the Horowitz manner, for all its gravity, yields less that is interesting—largely because there is not much more to make interesting. In the E major Side 2 (L.21), which combines two slow sections on either side of a fast one, the pianist's enlivening sense of contrast has more opportunity to show itself than elsewhere on the disc. The real problem in bringing together a performer of Horowitz's wide-ranging abilities with an order of music to which they have only limited utility is the possibility that the results may sound constrained, deliberately underplayed. With the exceptions as noted, that tends to be the case here. The reproduction is excellent even where (as in the D major, L.187) the pianist's production of tone is more than the music can absorb.

**Malcolm Frager (left) and Vladimir Ashkenazy—". . . a chorus of gratitude."**

## Bream and Pears

BRITTEN: *"Songs from the Chinese" (Op. 58); Folk Song Arrangements; Second Lute Song of the Earl of Essex ("Gloriana").* WALTON: *"Anon. in Love."* SEIBER: *Four French Folk Songs.* FRICKER: *"O Mistress Mine." Peter Pears, tenor; with Julian Bream, guitar.* RCA Victor LM 2718, $4.98; stereo LSC 2718, $5.98.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

This is not merely a foredestined partnership but one that could hardly be delayed much longer, if it was to find Pears with the residue of voice to make it meaningful. As it is, both the range and the variety of sound he commands are markedly less than they once were, but he needs no instruction in the matter of deriving ultimate results from far from ultimate means.

As for Bream, the partnership has the estimable advantage of adding another performing personality to his by now well-exposed one. The solo literature of his instrument abounds in the names of different composers, but their output inclines to the same combinations of pitches and timbres. Whether by disposition or through arduous preparation, Bream shows himself to be as gifted a collaborator as he is a soloist, restricting himself to backgrounding when circumstances decree or making a ringing affirmation of his presence in such a song as Britten's about the unicorn.

Considering the circumstance, it was almost inevitable that the first composer's name to be mentioned would be that of Britten. However, this is by no means a one-man show, for all the interest and variety of the one man's contributions. Walton's *Anon. in Love* (a compilation, as the bright title suggests, of six love lyrics by anonymous poets of the Elizabethan period) has invention as well as skill to commend it, and it will be gratifying for many to make the acquaintance of Matyas Seiber and Peter Racine Fricker in such sympathetic circumstances as these. The choice, as recording site, of the Adam Library of Kenwood House (a possession of the National Trust) does not merely reproduce the surroundings in which Peters and Bream have appeared "live," but also renders maximum justice to their sound, individual and ensemble.

### Teyte, and Great

BERLIOZ: *"Le spectre de la Rose" and "Absence" (from "Nuits d'été.")* RAVEL: *"Shéhérazade."* CHAUSSON: *Poème de l'amour et de la mer."* DUPARC: *"L'invitation au voyage"; "Phidylé* and *Chanson triste." Maggie Teyte, soprano, with Hugo Rignold conducting the Covent Garden Orchestra, and Leslie Heward conducting the London Symphony Orchestra.* Angel (Great Recordings of the Century) COLH 138, $5.98, (mono only).

For many, this reissue in the Great Recordings of the Century series will revive memories of the generative performances of the Berlioz and Ravel, when they were the unique, the only, recordings. For others not privileged to experience the part of the contents that originally circulated as Gramophone Shop Album 4, they will provide an opportunity to hear them as they sounded when interpreters were not legion, but enthusiasts were, and the one at whose shrine they worshipped was Maggie Teyte.

Indeed, allowing for the difference of reproductive quality—especially in the sound of the orchestra for the Berlioz and Ravel material—there is much about these performances that remains not merely generative but definitive—the highly personal and beautifully controlled sound of Mme. Teyte; the idiomatic yet highly distinctive flavor of the French language as she pronounced it; her ability to make an inseparable combination of the word and the note, which became in turn a part of the whole with the orchestra. As for the refinement of feeling and the keenness of musicianship that infused her interpretations, they were generative of standards for much else than the contents of this collection.

In view of the number of singers who have taken unto themselves so much of what she pioneered, it is remarkable how much remains inimitable. Her "Asië, Asië" is still a cry of the heart rather than merely the beginning of a song, her *Phidylé* a sigh of longing and despair. Taken together, these performances made between 1940 and 1948 ("Maggie Teyte, Volume II," is the further designation) are as honestly entitled to be memorialized among the Great Recordings of the Century as anything so far included in that sequence. The sound of the voice has a bell-like clarity, but the orchestral values are not merely attenuated by comparison with today's standards but obviously the product of an undersized ensemble.

### Bjoerling and Grevillius

WAGNER: *"In fernem Land" ("Lohengrin").* TCHAIKOVSKY: *"Lenski's Air" ("Eugene Onegin").* PUCCINI: *"Donna non vidi mai" ("Manon Lescaut").* SIBELIUS: *"Säv, Säv, Susa."; "Svarta Rosor."* ALFVEN: *"Skogen Sover"; "Jag Längtar Dig". Jussi Bjoerling, tenor, with Gothenburg Symphony conducted by Nils Grevillius.* RANGSTROM: *"Tristans Död."* NORDQUIST: *"Till Havs;" with Stockholm Philharmonic conducted by Stig Westerberg.* SCHUBERT: *"An die Leier;" "Was ist Sylvia."* SJOGREN: *"I Drömmen Du Är Mig Nära."* PETERSEN-BERGER: *"Jungfrun Under Lind."* RACHMANINOFF: *"In the Silence of the Night."* STRAUSS: *"Zueignung." Jussi Bjoerling, tenor, with Frederick Schauwecker, piano.* RCA Victor LM 2784, $4.98, (mono only).

Even before the late Jussi Bjoerling appeared in this country in the late Thirties, his voice was familiar from his collaborations with conductor Nils Grevillius. The probably least predictable thing about a career that endured for some thirty years thereafter and included several continents was that his last singing of record should also be with Grevillius. But so it is, in this replica of part of a concert they gave together in Gothenburg on August 5, 1960, days before his death from a heart attack on September 9, 1960. The items with Westerberg date from October 20, 1957, the songs with Schauwecker from a Carnegie Hall recital of March 2, 1958.

As those who are acquainted with the voice from the recordings of *Turandot* in 1959 and the Verdi *Requiem* in the summer of his death will recall, the sound tended to darken and thicken in that period, but the lyric quality was never in doubt, the shine of sound still a latent possibility, like sun behind a cloud. Whether he would ever have taken on such a Wagnerian role as Lohengrin is at best questionable; one wonders if he had the disposition (at fifty) for the hard work that would have been necessary. However, one can dream, at least, of a Lohengrin with the quality that is heard in this Narrative (in Swedish) or a Lenski with the outpouring of emotion that Bjoerling provides. "Donna non vidi mai" was long a Bjoerling specialty, and this one has, as well as vocal beauty, that piercing note of anguished sincerity which is present also in his Calaf, his Rodolfo, and his Pinkerton of the later years. As an interpreter of songs, Bjoerling was straightforward rather than subtle: they were a little too evanescent for him to take hold of, as he did an aria. But those of this recording are among his best, especially the Sibelius, the Schubert, and the Strauss. By some not too flattering circumstance, the Carnegie Hall recording is less good than the Gothenburg or the Stockholm. Indeed, somebody's "Bravo" has a better shot at the microphone than does Bjoerling's voice.

**In the March 13 Mid-Month Recordings: Annual Festival Forecast—Prospects and Plans, May to September**



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

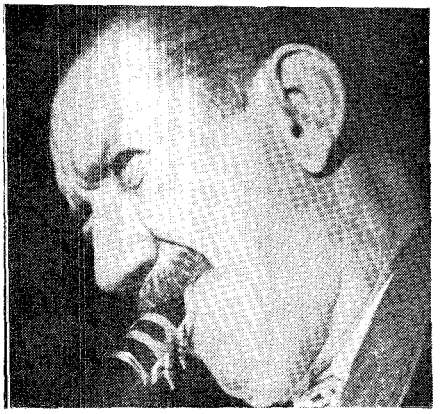
# RECORDINGS REPORTS I: Orchestral LPs

| WORK, PERFORMER, DATA | REPORT |
|---|---|
| **Beethoven: Symphonies Nos. 1 and 2. George Szell and the Cleveland Orchestra.** Epic LC 3892, $4.98; stereo BC 1292, $5.98. | The attribution of this disc to "George Szell and the Cleveland Orchestra" is no accidental deviation from the more usual description of "conducted by" or "under the direction of," but rather a recognition of the very real partnership that has produced the results it embodies. The identity of players and director is emphasized by the fact that the dominant personality is not Szell's but Beethoven's. That is to say, it is a kind of consensus performance, such as a group of chamber music players might arrive at from a matching of opinion based on their knowledge of the composer's style and a thoughtful attention to the playing instructions in the score. I confess to a preference for a little more personal participation such as Beecham provided for the Second Symphony, but this does not in the least detract from the rare order of accomplishment embodied in this crisp, precise, and expertly turned playing. The reproduction is typical of the excellent sound in prior Beethoven releases by Szell and the orchestra, which, with this release, embraces the full sequence of the Nine. |
| Brahms: Concerto in D. Christian Ferras, violin, with the Berlin Philharmonic conducted by Herbert von Karajan. DGG LPM 18930, $5.98; stereo SLPM 138930, $5.98. | Ferras has a valid, free-flowing conception of Brahms to convey, and there is no question that Karajan and the orchestra have also. This would appear to be the beginning of a happy collaboration, with one unfortunate exception: they do not go together as harmoniously as they might. Ferras is essentially a violinist of the Franco-Belgian persuasion, which means that he is disposed more to suavity and finesse than to heft or power. He is thus at a loss—especially in heavily scored passages—to hold his own with the kind of Brahms to which the Berlin Philharmonic under Karajan is partial. They meet on common ground in the Adagio, which is beautifully played; but the two allegros leave the impression that the violinist is much further from the microphone than, in all probability, he is. |
| Debussy: *La Mer*; *L'Après-midi d'un faune*. Ravel: *Daphnis et Chloé* Suite No. 2. Herbert von Karajan conducting the Berlin Philharmonic Orchestra. DGG LPM 18923, $5.98; stereo SLPM 138923, $5.98. | For a while at the beginning of the Ravel, the quality of execution gives promise of a performance to rival the memorable one of Koussevitzky and the Boston Symphony. However, the onset of the first full orchestral outburst restores the listener to reality. The technical detail of *La Mer* has rarely been put together with such care, and all the solo players—in addition to Karlheinz Zöller, who is given billing as "solo flute"—distinguish themselves, but surely these are the waters that ran down to the "sunless sea" of Coleridge rather than to the sportive, playful ones of Debussy. As an instance: the dry thump of the timpani with which the demonstration concludes is hardly the sound of a poetic fantasy, in any language. The reproduction is among DGG's best. |
| Prokofiev: Symphony No. 3; *Pas d'Acier* Suite. Maurice Abravanel conducting the Utah Symphony. Vanguard VRS 1122, $4.98; stereo VSD 71122, $5.98. | Neither of these works has been recorded often enough to have become truly familiar; indeed, there is no other version of the *Pas d'Acier* currently listed. The "symphony" is made up of material drawn from the opera *The Flaming Angel*, which need not be a source of prejudice against it—Hindemith's *Mathis der Maler* has a similar background. However, Prokofiev did not succeed in relating the material to any self-sufficient purpose in this new usage, and Abravanel's performance supplies no sense of structure otherwise lacking. Much of the interest in the ballet of 1925 has receded into the shadow of other works in which Prokofiev's impulses were better realized. It does project a lyric mood that has hitherto seemed the exclusive property of his *Romeo and Juliet* ballet of ten years later. The performances are competent when the texture is not too demanding; in more complicated sections the intonation tends to become cloudy. |
| Prokofiev: Symphony No. 5 in B flat, Op. 100. Paul Kletzki conducting the Philharmonia Orchestra. Angel 36227, $4.98; stereo S 36227, $5.98. | The admiring commentary on this "sleeve" declares that four sessions were allotted for the recording, but Kletzki required only "three sessions and a bit." Perhaps that was adequate to satisfy criteria of accuracy and absence of errors, but it was hardly enough for conductor and players to arrive at a conception that one can discuss comparatively with those of Ormandy, Szell, Leinsdorf, or Stokowski. It is, in a word, a well-sounding but superficial estimate of Prokofiev, one of those all too frequent examples of a project that bears no sensible relationship to the current file of other recordings of the same music, and that certainly will not hold a place in the catalogue on its comparative merits. |
| Ravel: *Boléro*; *La Valse*; and *Ma Mère l'Oye*. Pierre Monteux conducting the London Symphony Orchestra. Philips PHM 500059, $4.98; stereo PHS 900059, $5.98. | An ambitious conductor of any age could envy the even accumulation of energy and effect in these performances of *Boléro* and *La Valse* from one of the last sessions of Monteux's long life; but a thoughtful one will pay more attention to the artful balance of finesse and imagery in *Ma Mère l'Oye*. It is also a reminder that style is in the conductor, not the orchestra; the French accent is faultless for all the fact that those who "speak it" are far more at home in pubs than bistros. Congratulations are in order for Philips for matching the characteristic Monteux atmosphere with sound techniques that neither overstress nor understress it. |
| Rimsky-Korsakov: *Scheherazade*. Leopold Stokowski conducting the London Symphony Orchestra. London PM 55002, $4.98; stereo SPC 21005, $5.98. | Stokowski's identification with recordings of this work stretches back to the later Twenties when Victor's (not yet RCA Victor's) M-23 offered it in one of the lengthiest albums yet produced in this country. There was another in the mid-Thirties (V-269) and still another with the Philharmonia (made, if memory serves, in Royal Festival Hall). This latest is also the best of them, not alone because the multi-channeling London comprehends under the title of "Phase 4" permits a degree of control over all the details of the reproduction that produces a sound akin to no other, but also because Stokowski's feeling for the music and enthusiasm for its color combinations has lost none of its original zest. For that matter, there are few conductors still with us who share his capacity for arousing an orchestra to participate in that feeling and enthusiasm in such literature. |
| Tchaikovsky: *Variations on a Rococo Theme*. Saint-Saëns: Concerto in A Minor. Janos Starker, cello, with the London Symphony Orchestra conducted by Antal Dorati. Mercury MG 50409, $4.98; stereo SR 90409, $5.98. | Perhaps if he would write his memoirs, organize a crusade for world peace, or compose an oratorio, Starker might enjoy the recognition he deserves as the world's premier artist on his instrument in works such as these. As he has already proven his pre-eminence in the Baroque literature, this gives him supremacy in a substantial segment of the cello literature. In these collaborations with Dorati, Starker blends a faultless articulation of technical detail with a lively but always discriminating musicianship. He is fortunate in his conductor, for Dorati recognizes the balletic content of the Tchaikovsky score and treats it accordingly, also drawing an artful backdrop for Starker's rightful prominence in the Saint-Saëns Concerto. —IRVING KOLODIN. |



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# The Resurgence of Pee Wee Russell



Russell—"...unorthodox sound is a part of (his) technique."

IF YOU had asked an avid and "inside" follower of jazz about clarinetists in the late Thirties or early Forties, he might well have answered—with due respect to the public successes of the day and particularly Benny Goodman—that there was a fellow named Charles Ellsworth ("Pee Wee") Russell, who spent most of his time with the displaced "Chicagoans," working in and out of Nick's and Eddie Condon's in Greenwich Village.

Russell's work probably came as something of a shock for those who heard him for the first time, even if they knew his name and reputation. Self-evidently, a clarinetist like Goodman could, with only slight adjustments in his reed technique, slip from an exposition on "Stompin' at the Savoy" to the Mozart Clarinet Quintet. But Russell, with a series of growls, phlegmy undulations, and occasional off-pitch peals, had converted this classically complex instrument into a personally expressive extension of Pee Wee Russell. A raspingly eccentric Dixielander, some thought. Far from it, for every unorthodox sound is a part of Russell's technique and the basis of that technique is always firmly musical.

Russell was virtually lost, like so many of his generation, during that lamentable decade when jazz was either old New Orleans or new be bop, with little or nothing in between, but he has lately experienced a remarkable rediscovery. It may surprise those now middle-aged jazz fans who knew him when, and who no longer read the fan and trade magazines, but Pee Wee Russell now places high in the annual popularity polls. He deserves the rediscovery, as his recent work testifies. He also deserved his earlier "inside" reputation, as a few of recent reissues similarly demonstrate.

The first of these is *Pee Wee Russell—A Legend* (Mainstream S/6026). The LP is built around a series of trios and quartets that Russell recorded for Commodore, an "inside" jazz label of the period. On the face of it, small ensembles are apt to present Pee Wee Russell more effectively than the frayed, Condon-engineered Dixieland groups with which he often recorded for that label, for Russell is pre-eminently a soloist, not a heterophonic ensemble improviser. But the trios available are not ideally handled by Mainstream, for two of them ("Jig Walk" and "About Face") are not included, whereas "Deuces Wild," in which Russell provides moody relief on a vehicle for Zutty Singleton's tom-toms, is.

Not that the selections included all feature ideal performances. On "Back in Your Own Backyard" and "Rose of Washington Square," an apparent unfamiliarity with the material has both Russell and pianist Jess Stacy falling back on their own pet phrases. However, on "Keepin' Out of Mischief" each man comes up with striking and often amusing ideas in paraphrase of Fats Waller's melody. Similarly, in his solo with a larger group on "A Good Man Is Hard to Find," Russell is so full of ideas and so effective in his handling of stop-time breaks that the original melody virtually (and justifiably) disappears.

A performance like that one leads us to a second test for a major jazzman: Can he extemporize a good melody without relying on paraphrase? There are two blues included in the LP on which Russell does that. On "D.A. Blues" he offers some touching lyric musings, perhaps under the influence of Stacy's lovely piano choruses and his gentle touch. On "The Last Time I Saw Chicago," with the sharper and more percussive touch of pianist Joe Sullivan, Russell muses *sotto voce* over keyboard tremolos and then expansively proclaims his conclusions.

The LP is filled out with three other selections by large ensembles in which Russell happened to be present, and, aside from a complaint about Mainstream's usual over-all skimpiness of playing time, there is again a question of selection. Two of Russell's grandest recorded statements, both made for Commodore, do not appear here. The first of these is his half-chorus on "Embraceable You," a truly exceptional invention that barely glances at Gershwin's original, tellingly placed among the statements of Bobby Hackett, Bud Freeman, and Jack Teagarden, which by contrast variously embellish and ornament the original. This performance found its way into a catch-all Mainstream anthology called *Era of the Swing Trumpet* (S/6017), as did Russell's equally inventive solo on "Lady Be Good," which is dropped into *Eddie Condon: A Legend* (Mainstream S/6024).

To turn from Pee Wee Russell to clarinetist and soprano saxophonist Sidney Bechet is not to move backward, for, although Bechet was a major jazzman by the teens of this century, he remained a timeless classic player all of his life. *Bechet of New Orleans* is a new release in the RCA Victor "Vintage" series (LPV-510) and it contains some superb Bechet. Included are small statements such as his moving contrapuntal responses to trumpeter Red Allen on "Egyptian Fantasy," his breaks on "Shake It and Break It," his lovely moment on "Save It, Pretty Mama," and his magnificent and fully original half-chorus on "Sleepytime Down South." And there are larger statements like Bechet's solos on "Baby Won't You Please Come Home" and his fine chorus on "None of This Jelly Roll" (ah, how effortlessly he could seem to inspire a whole ensemble!).

Obviously I am not inclined to bite the hand that feeds us such a fortifying repast as this. But I am not going to lick it either. The LP has Bechet's "one-man band" performance of "Sheik of Araby," an early example of multiple recording, but this version is a previously unreleased "take," and it is no problem to see why it was previously unreleased. We are given Bechet as a sideman on a 1939 "Jelly Roll" Morton performance that is no great credit to Morton. And a "Muskrat Ramble" with an NBC studio band that plays a parody of jazz. Also, selections by the same pick-up ensembles are programmed apart, when it would have been much more musically profitable if they had been placed side by side. Finally, the premise of this set is that Bechet's music is to have two LPs in the Vintage series (so far, so good), this one devoted to "traditional" pieces associated with New Orleans, a later one to be devoted to Bechet and the blues (odd programming). However, one of the best tracks here is "Texas Moaner" with two Bechet solos, on clarinet and on soprano saxophone, separated by an interlude from Charlie Shavers's trumpet. Shavers is showy but his solo does point up, by contrast, the untrammeled eloquence of Sidney Bechet. And "Texas Moaner" is a twelve-bar blues.

—MARTIN WILLIAMS.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# RECORDINGS REPORTS II: Miscellaneous LPs

| WORK, PERFORMER, DATA | REPORT |
|---|---|
| Beethoven: Sonatas, Op. 10, Nos. 1-3. Glenn Gould, piano. Columbia ML 6086, $4.98; stereo MS 6886, $5.98. | The first impression of this disc is that the master has somehow become confused with something like "An die ferne Geliebte" due to a persistent undertone of vocal sound in the first grooves. It develops, however, that this is merely Gould humming at his work, a recurrent distraction from his energetic, thoughtful, and generally stimulating performances. Sometimes the energy, thought, and stimulation arouse more than they satisfy, but there is never any doubt of his absorption with what he is doing. The more pity, then, that Gould cannot curb his vocal mannerism and let his piano speak for himself as well as for Beethoven. His general inclination is to extremes of tempo—very fast fast movements, deliberate slow ones—but there is, latent in him, a self-timer that prevents the extremes from becoming extremities. Not recommended to those with an aversion to toneless humming. |
| Bloch: Quintet. Frank Glazer, piano, with the Fine Arts Quartet. Concert-Disc 1252, $5.98; stereo CS 252, $5.98. | The lyric portions of this work still ring true, but the dynamic, not to say dramatic, surroundings in which they are embedded arouse too many echoes to have a creditable identity of their own. That is to say, what is not suggestive of Prokofiev tends to be magnetized in the direction of Stravinsky. In either case, it shows itself in repetitive rhythmic devices and certain harmonic traits that are not sufficiently absorbed into Bloch's total idiom to be restated in his own way. Where the music permits his strong musical feelings to flourish, Glazer performs productively on the composer's behalf, but the best intentions cannot atone for the built-in weaknesses of the work. The strings perform their functions well, and the reproduction is equally candid on behalf of all. |
| Brahms: Sextet in B flat, Op. 18. Yehudi Menuhin and Robert Masters, violins; Ernst Wallfisch and Cecil Aronowitz, violas; Derek Simpson and Maurice Gendron, cellos. Allegro (1853.) Menuhin, violin; with Hepzibah Menuhin, piano. Angel 36234, $4.98; stereo S 36234, $5.98. | Menuhin's devotion to such enterprises as this is not only a heartening example of his musical impulse as distinguished from the virtuoso pursuits of some of his contemporaries, but also productive of satisfaction for music lovers whose shelf of violin concerti is loaded beyond any addition. The performance that emerges under his leadership is broad and shapely, with no adverse evidence of celebrity participation. The six instruments make a fine blend, and the results rival that of the Stern-Primrose-Casals ensemble of yesterday. Shorter but also of prime interest is the Scherzo Brahms wrote in 1853 (at twenty-one) for a sonata by himself, Schumann, and Albert Dietrich for Joseph Joachim. It is a bright and forthright piece of music played with companionable artistry by the Menuhin duo. |
| Busoni: Seven Elegies; Sonatinas (1910, 1912). Gunnar Johansen, piano. Available from the performer, Blue Mounds, Wisconsin. | Busoni's reputation as an important composer is safer from his enemies, who do not play him, than it is with such friends as Johansen, who play him and thus expose the results to evaluation. Much of the two sides here—especially the portion devoted to the Sonatinas—is unrewarding, clearly in the wake of Liszt. Some interest, especially harmonic, develops in the Elegies, including the one titled *Turandots Frauengemach*. The "Oriental" attribution masks the fact that the English folk tune *Greensleeves*, on which it is based, is much better known now than it was when the piece was written in 1907. If the pieces have only occasional interest, the fault would not appear to be that of Johansen, who plays them capably, or the recording, which is acceptable. A word of caution might be added: Gunnar Johansen, who has issued more than thirty recordings of his own piano playing, is quite another artist from Grant Johannessen, who recently had a well-publicized success in the Soviet Union. |
| Chopin: Scherzo in E, Op. 54. Ravel: *Jeux d'eau; La vallée des cloches.* Rachmaninoff: Preludes in F sharp Minor, in A, and in B Minor. Prokofiev: Gavotte, *Visions fugitives* (Nos. 6, 8, 9, 15, 18). Sviatoslav Richter, piano. RCA Victor LM 2611, $4.98; stereo LSC 2611, $5.98. | For those who are devoted to Richter's pianism—and their number is legion—these excerpts from two "live" performances in December 1960 (in New York and Newark, N.J.) will have an irresistible appeal, if only as documentation of his particular mood in a particular work at a particular time. For others, the attractions are likely to be in terms of the repertory, and these are rather restricted in this instance. Several of the *Visions Fugitives* are touched with magic, but the Ravel is hardly productive of the imagery it has had in the performances of others. |
| Falla: Seven Popular Songs. Nin: *Minué Cantado Paño Murciano; Montanesa; Corazón que en Prisión.* Granados: *La Maja Dolorosa* No. 1; *El Mirar de la Maja.* Oubradors: *Del cabello mas sutil; El Vito.* Montsalvatge: *Canción de cuna para dormir a un negrito, Farruca.* Shirley Verrett, mezzo-soprano; and Charles Wadsworth, piano. RCA Victor LM 2776, $4.98; stereo LSC 2776, $5.98. | In the years since she was heard with Stokowski in *Amor brujo*, Miss Verrett appears to be pursuing an evolution from the mezzo to the soprano category, a development not wholly confirmed in her sound here. Sometimes it is light and enticing, as in *Asturiana* and *Nana*, in the Falla sequence, sometimes rather heavy and unattractive, as in *El Vito*. More to the point, however, is the lack of a consistent technical standard, so that scoops and slides are sometimes excluded, indulged at others. The result is that the level is up and down: attractively high, as in *Minué Cantado*, but hardly even professional in the Montsalvatge "Cradle Song." Wadsworth's piano sound is more percussion than suits the circumstances. |
| Mozart: Quartet in F (K.370). Alfred Sous, oboe; with members of the Endres Quartet. Quintet in E flat (K.407). Sebastian Huber, horn, with the same. Vox DL 1000, $4.98; stereo STDL 501000, $4.98. | Sous does not match the best standard of sound from his instrument in this work (that distinction still belongs to Leon Goossens), nor does Huber equal the purity or flexibility attained by Dennis Brain. However, as participants in the generally satisfactory string ensemble led by Heinz Endres, they provide a measure of musicianship that answers almost every requirement for Mozartian acceptability. In both cases the tone of the performance derives from the quartet leader rather than the nominal soloist, and the results are true to his high standards. A good resonant frame has been provided for the sound in the mastering. |
| Verdi: "Celeste Aida" (*Aida*); "Ma se m'è forza" (*Ballo in Maschera*); "La mia letizia infondere" (*I Lombardi*); "Non maledirmi (*I due Foscari*); "Sento avvampar" (*Simon Boccanegra*); "Ah! sì ben mio" (*Il Trovatore*); "Quando le sere al placido" (*Luisa Miller*); "Parmi veder le lagrime" (*Rigoletto*); "Giorno di pianto" (*I Vespri Siciliani*) and "O tu che in seno agli angeli" (*Forza del Destino*). Richard Tucker, tenor, with Nello Santi conductor. Columbia ML 6065, $4.98; stereo MS 6665, $5.98. | Tucker sings his list of arias, familiar and unfamiliar, with unfailing beauty of sound and rather too much similarity of manner as well. The tendency to maximum production is abated somewhat in "Ah! sì ben mio," and the beautiful "Quando le sere placido" but not quite as much as one might prefer. As for the more familiar "Celeste Aida" and "Parmi veder," they are given the full footlight treatment —which is to say, more muscle than art, especially for a tenor who has Tucker's range of sound to dispose. He may be complimented for his attention to the *Lombardi* and *Due Foscari* material (the *Luisa Miller* aria has enjoyed the favor of such tenors as Schipa, Lauri-Volpi, Peerce, and Tagliavini) and especially "Giorno di pianto," which prompts an interest to hear the whole of *Vespri Siciliani*, His effort would have profited from a conductor with more of his own to contirbute than Nello Santi. The recording (from Vienna) is very good. —I.K. |



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# How Loud Is Loud?

IF THE ear were for sale in a high-fidelity shop, you'd be a fool to buy one. No two are alike, and all deteriorate with age. The ear's frequency response is nothing close to flat, and both its frequency and its perception of frequency change with differing levels.

Luckily, this all makes little difference. Since our brains are accustomed to the characteristics of our ears, they tend to compensate for these "defects," much as a preamplifier compensates for the RIAA recording curve—which is itself far from flat. If we could scrap our ears, and substitute a perfect hearing organ—perhaps a condenser microphone—the world would sound strange and shrill to us unless our minds retrained themselves.

The ear's response to changes in level is not linear but logarithmic. Two violins should sound twice as loud as one; they do not. Instead, it would take ten violins to sound twice as loud as one, and a hundred to sound twice as loud as ten. Hence volume ratios are measured by a logarithmic unit, the decibel.

"One decibel represents, under certain conditions, the order of minimum difference of sound intensity that can be perceived by the average person," according to Edgar Villchur's *Handbook of Sound Reproduction*. A difference of three decibels represents a doubling or halving of the volume of the sound—volume being an absolute quality. Ten decibels represent a doubling or halving of the loudness—the ear's perception of volume—and a tenfold change in volume.

The decibel unit was adopted as a measure of volume ratio because its logarithmic characteristics corresponded to those of the ear. But because it is logarithmic, it provides a convenient measure of changes in other quantities—such as antenna gain—where large ratios must be handled.

The dynamic range of a symphony orchestra, for example, is about 80 decibels. One could state this also by saying that the ratio between the loudest and softest audible sounds produced by the orchestra is one hundred million to one. The ear's total dynamic range, between the threshold of hearing and the threshold of pain, is 120 decibels or a trillion-to-one ratio (in this the ear is superior to virtually all audio equipment, which usually has a dynamic range under 100 decibels).

The decibel is commonly encountered in audio catalogues, as part of the specifications for such qualities as frequency response and signal-to-noise ratio.

For example, a frequency response of "20-20,000 cycles per second, plus or minus 0.5 db" means that nowhere within the 20-20,000 cycle range will the output vary by more than half a decibel from its reference level, assuming a constant input.

Signal-to-noise ratios must also be scrupulously examined. A figure of "hum and noise 80 db below 17 watts" is meaningful, a figure such as "signal-to-noise ratio, 80 db down" may not be. Most reliable manufacturers, however, use such reference levels as 100 per cent modulation (for a tuner or tape recorder), or full power output (for amplifiers), even if they do not indicate their reference. Signal-to-noise figures for preamplifiers with both high-gain (magnetic cartridge, tape head, microphone) and low-gain (tuner, auxiliary, etc.) inputs should be specified for both types of circuit, and those for tape recorders should specify whether the given figure is for playback only or for record and playback together.

The decibel is only a measure of ratios; from the standpoint of volume, "3 db more" is equivalent to saying "double." In some contexts, however, the decibel is used as an absolute unit, with reference to an understood volume level. For example, sound intensity tables, which may give the average level of "conversation at 3 feet" as "60 db" are implicitly using the threshold of hearing as a reference level.

The absolute amplitude of sound is measured in pressure, intensity (power per unit area), or power, the first two being of greater significance as far as perception is concerned.

But the ear being what it is, these units do not suffice to measure loudness, or the perception of sound intensity. For this we need yet another unit, the phon.

In 1933 Fletcher and Munson discovered that loudness and volume are far from identical. Specifically, if you had an audio system with perfectly flat response, and swept it through all the frequencies of the audio spectrum, with constant volume, the ear would not perceive the loudness as being constant. Instead, the loudness would rise to a maximum at about 3,500 cycles, then fall again as frequency increased further.

If the sound level had been 50 decibels above the hearing threshold at 1,000

(*Continued on page* 65)

Sylvania wraps music in elegance
WITH THE MAESTRO STEREOPHONIC HIGH FIDELITY SYSTEM
The finest furniture outside. The finest professional components inside. It's the Maestro by Sylvania.
Cabinetry is all wood. Components are highest quality, professionally balanced. 200-watt EIA Solid-State amplifier.
Solid-State AM-FM. FM stereo tuner. Dual 1009 changer.
Air-suspension speakers. Shown: Spanish Provincial, SC818.
There are many more. For all specifications and "An Introduction to Sylvania Stereo," send 25¢ to: Sylvania, P.O. Box 7, Station C, Buffalo, N. Y.
SYLVANIA
SUBSIDIARY OF GENERAL TELEPHONE & ELECTRONICS GT&E



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# THE OTHER SIDE

## Festival Hall Reopened, Horowitz Reissued

LONDON.

DURING the past half-century this capital city has gradually relinquished her erstwhile status as the hub of world affairs. But as a center for the arts London is now far maturer and better endowed than in the halcyon days of empire. Our present musical season did in fact reach its climax just as the bells tolled and the guns fired a last salute to Britain's most illustrious citizen, for the previous night Covent Garden had launched one of the finest new productions ever seen there, and on February 1 the Royal Festival Hall was restored to us, after having been closed since last summer for an extensive overhaul and considerable structural additions.

In fact, it is only now, almost fourteen years after it was first put in use, that the Festival Hall can be said to be complete as originally intended, although it will be some time yet before the two neighboring smaller halls (not to mention the National Theatre and the new opera house for Sadler's Wells) are in commission. In the RFH proper, most of the changes are best described as peripheral, being concerned with backstage accommodation, enlarged foyers, and improved restaurants. The auditorium as such looks much as it did, although the platform has been altered and made more adaptable (it can be raised to different levels as required for concerts, ballet, or other uses), and the experiments designed to improve its acoustics—which began already last summer—are to continue yet a while. Whether the hundred odd Helmholtz resonators, which have been placed in the ceiling in order to increase the hall's "LF response" by lengthening the reverberation period of middle and lower frequencies, will actually rid the auditorium of its oft-criticized "dryness" is still far from clear; after the first few concerts opinions ranged from "no change" to "it sounds as though someone had turned up the bass control."

Perhaps it was Colin Davis's decision to use four bassoons on the opening night that led to the latter judgment; one certainly sensed a greater downward spread in the London Symphony's sound during the *Meistersinger* Prelude, which prefaced Serkin's rather tense account of Brahms's B-flat Concerto, and in the excerpts from Berlioz's *Romeo and Juliet*. Two nights later, when the New Philharmonia gave an all-Brahms program under Klemperer, any suspicion of artificial boosting had disappeared, possibly because of the veteran conductor's subtler balancing of textures and—dare one suggest?—because of his wise refusal to follow modern practice in the matter of orchestral geography.

Anyway, it is good to be back on the South Bank once more, even though one is sorry to learn that Ernest Bean, who has since 1952 managed the hall with seemingly effortless efficiency and a puckish humor, is due to retire next year. No doubt these past few months have been immensely arduous for him and he has had a long tenure, but all of us Festival Hall regulars—performers, listeners, and even critics (whose fallibility Bean loves to expose in the monthly RFH programs by quoting diametrically opposed reports of one performance side by side)—are bound to miss a man whose warmth and enthusiasm made one feel thoroughly at home in this rather impersonal edifice.

On records, this is proving a somewhat erratic, disorganized month, with the Decca and Philips groups badly behind schedule and only EMI and DGG releases arriving punctually. Not that EMI's list is anything more than a patchwork of odds and ends: HMV leads off with a "highlights" disc from the Gobbi-Christoff-de los Angeles mono set of *Simon Boccanegra* and *On Wings of Song*—a recital of popular songs and ballads by Joan Hammond, accompanied by Ivor Newton. Far more interesting are two reissues of piano music in the "Great Performances" series: a Beethoven collection—Variations, Opp. 34 and 35, a Minuet, and three Rondos—from Artur Schnabel (performances originally issued as part of the Beethoven Sonata Society)—and a mixed recital by Vladimir Horowitz. The latter contains breathtaking performances of works by Bach, Scarlatti, Beethoven, Chopin, Debussy, and Poulenc, all recorded in London between November 1932 and March 1936, at a time when the young Russian had taken Europe by storm with his dazzling technique and musical sensibility.

On Columbia we have a collection of Rossini overtures, played with elegance and dash by the Philharmonia under Giulini; clear and finely controlled, yet slightly impersonal performances by Richter-Haaser of three Beethoven Sonatas (Op. 2, No. 3; Op. 54; Op. 81a); and an exceedingly welcome and attractive disc by the Paris Conservatoire Orchestra under Cluytens devoted to music by Albert Roussel. Apart from the almost inevitable *Spider's Banquet*, this finely recorded collection offers the Sinfonietta for Strings and the Second Suite from *Bacchus and Ariadne*—splendid music by a widely underrated composer, played with skill and affection.

Back on HMV we find a thoroughly enjoyable recital of British folk songs—some unaccompanied, some with guitar—sung with warm and unobtrusive artistry by John Langstaff, a gifted American baritone who has done sterling work in musical education over here during recent years. On the same label the Pro Arte Orchestra, conducted by Gilbert Vinter, provides a lighthearted tour of the world (actually the Northern Hemisphere) with characteristic pieces from Britain, France, Scandinavia, Austria, Germany, Russia, the U.S., etc.

Other Decca issues due this month include *Don Pasquale* (featuring Sciutti, Oncina, Corena and Krause, conducted by Kertesz), a Suisse Romande-Ansermet Prokofiev No. 5, a Chopin recital by Vladimir Ashkenazy, scenes from *Siegfried*, and a joint recital by Sandra Warfield and James McCracken entitled *Duets of Love and Passion* (wow!).

—THOMAS HEINITZ.


THE E-V TWO
HIGH FIDELITY SPEAKER
"...a very smooth and musical reproducer." HIFI/STEREO REVIEW
"...a quite spectacular sound..." RADIO-ELECTRONICS
"A very satisfying system..." HIGH FIDELITY
"...smooth and easy to listen to." AMERICAN RECORD GUIDE
For full information, write:
ELECTRO-VOICE, INC., Dept. 254SR
Buchanan, Michigan 49107
Electro-Voice

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

# Imported Baroque

By MARTIN BERNHEIMER

DOMESTIC record companies in general, and the smaller, more enterprising ones in particular, no longer deserve to be accused of turning their collective backs on musical esoterica. The current *Schwann Catalog* runs the gamut from Adam (Adolphe, 1803-56) to Zelenka (Jan Dismas, 1679-1745) and overlooks very few major *or* minor composers on the way.

Nevertheless, we may still look to the import market not only for unusual repertory but also for alternate versions of works previously ill-served on LP. The musical grass may not be greener on the other side, but, as far as the much-maligned and misunderstood baroque repertory is concerned, it still grows more abundantly there.

Among recent baroque imports, for instance, we find three new releases that supersede local competition now in *Schwann*. They are the *Juditha Triumphans* of Vivaldi (Harmonia Mundi 3066T/68, mono only), Heinrich Schütz's *St. John Passion* (Cantate, stereo 650222), and the *Kunst der Fuge* of Bach (Harmonia Mundi 30624/25, mono only). The first turns out to be a rather haphazard run-through of Vivaldi's extraordinary oratorio but still a better approximation of the score than is being offered on Period 1043. The second, though not a brand-new recording, proves a remarkably scholarly reading of what may be the most striking of the pre-Bach Passions. And the third offers yet another solution to the mystery of Bach's last compositions, and, more important, one of the most convincing ones to date.

It is unfortunate that *Juditha Triumphans* should receive the least successful performance of the three recordings, for it also happens to be the work most in need of authoritative representation on LP. The people at Harmonia Mundi seem to have followed the faulty premise that Italians know best how to treat the works of their musical ancestors. In so doing, they forget that today's leading Vivaldi scholar (Marc Pincherle) is French, and they overlook the fact that some of the most knowing contemporary musicology comes from Germany, where the record was released, and from America, where it is now being sold.

The kindest word to describe the interpretation of editor-conductor Alberto Zedda is naïve. Zedda invites boredom in this incredibly inventive score by refusing to embellish the repeated sections of the *da capo* arias that form its very basis. Also, he avoids further problems simply by cutting any passages where he is struck by stylistic ambiguity. He makes no attempt to recreate "authentic" sound through the use of authentic instruments and seems unaware that the continuo can and should provide more than a chordal bass. Zedda's cause is not helped further by the presence of his own gobbledegook annotation (translated into German and English), or by the absence of any translation of the Latin text. The closest we get is a plot synopsis in Italian!

On the other hand, one must be grateful for the precision and warmth of Milan's Angelicum Orchestra (whatever that may be) under Zedda's direction, and for his selection of a strong cast. Within the limitations of stylistic unenlightenment imposed upon them, the singers perform with both facility and brio. Outstanding are mezzo Oralia Dominguez in the title role and lyric-soprano Emilia Cundari as Abra. (Miss Cundari may be remembered from a singularly unproductive career at the Met in the Fifties.) The recorded sound, in mono only so far, is clean but not too brilliant. The four sides are in manual sequence, which evidently is Harmonia Mundi's standard practice.

Cantate's version of Schütz's *St. John Passion* demonstrates impressive choral work by the Westfälische Kantorei and imaginative use of the stereo medium. Better yet, it provides a vital demonstration of the biblical narrative as it was before Bach expanded it to near-epic proportions.

To Bach-conditioned ears, the economy of Schütz's recitatives may be disconcerting at first. So, for that matter, may Schütz's reliance upon the plain-song tradition, which gives this Passion stronger ecclesiastical associations than is the case with later ones. No conditioning or historical perspective is needed, however, to grasp the genius of the Schütz choruses, which form the nucleus of the work.

If conductor Wilhelm Ehmann makes the most of the choral opportunities, this may be attributed in part to the

**Here's great sound in a nutshell**

**(walnut)**

Imagine a custom-engineered, component stereo phonograph hardly more than 18 inches wide and 16 inches deep. Impossible? Yes, a few years ago. But thanks to modern transistors we were able to develop a 36-watt solid-state stereo amplifier so small we could combine it with the famous Miracord 10 auto-manual turntable in an enclosure no bigger than would be required for the Miracord alone—a handsome oil-rubbed walnut cabinet with plexiglass lift-cover. Price of $229.50 includes magnetic diamond-stylus cartridge. Benjamin 208 matching speakers are extra, $49.50 each. At most high fidelity music dealers. For complete details, write direct to: Benjamin Electronic Sound Corp., 80 Swalm St., Westbury, N.Y. BENJAMIN STEREO 200




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

VANGUARD
*Recordings for the Connoisseur*

*New Releases*
Rossini-Respighi
LA BOUTIQUE FANTASQUE
ROSSINIANA
Orchestra of the Vienna Festival
Antonio Janigro, conductor
VRS-1127 & VSD-71127

Prokofiev
SYMPHONY NO. 3, OP. 44
LE PAS D'ACIER
Utah Symphony Orchestra
Maurice Abravanel conductor
VRS-1122 & VSD-71122

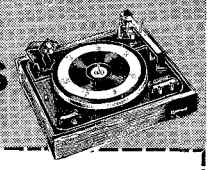
PHYLLIS CURTIN
sings
CANTIGAS Y CANCIONES
OF LATIN AMERICA
Ryan Edwards, piano
VRS-1125 & VSD-71125

JAN PEERCE ON 2ND AVENUE
Love Songs from the
Golden Era of the Yiddish Theatre
with orchestra conducted by
Gershon Kingsley
VRS-9166 & VSD-79166

HEDY WEST, Vol. 2
VRS-9162 & VSD-79162

*Send for catalog. Discophile, 26 W. 8 St., N.Y.*

FOR COLORFUL COMPARATOR GUIDE ABOUT
GARRARD
AUTOMATIC
TURNTABLES
mail the handy
coupon below



Garrard, Dept. GB-55
Port Washington, N.Y.
Please send Comparator Guide

NAME_____
ADDRESS_____
CITY_____ STATE_____

Play
*"Finest Swiss Import"*
a KUENG
RECORDER

Made of the choicest Swiss pear, maple, cherry, also in boxwood, grenadilla, rosewood, olivewood. Each instrument carefully selected and tested.

*Fine Spruce-Maple Wood*
GUITAR KIT $19.95
(F.O.B N.Y.C.)
"Do-It-Yourself" & Save
(Extraordinary value!)
Barry Kornfeld's "The Folk Guitar Book", just publ'd, $1.25

Model 1b Pearwood *Kueng Soprano* & chart, complete with bag & swab. $8.95. Corelli Student Special Soprano $3.95. Altos from $8.

● *Send for Catalog R-25*

HARGAIL MUSIC PRESS, Inc.
157 W. 57 St., N.Y.C. 19

fact that the Kantorei proves more polished and responsive to matters of tonal beauty than do some of the individual soloists. But they, too, are able to make the text come alive. And, after all, the essence of the Schütz Passions is meaning, not *bel canto*.

THE built-in problem with any consecutive performance of Bach's *Kunst der Fuge* is admitted with surprising candor in Harmonia Mundi's album notes: "The fugal cycle is an esoteric work. It is incapable of giving diverting entertainment. Moreover, it is not universally comprehensible. Even for the generation of Bach's sons it lay beyond the horizon of consciousness. This ultimate in fugal art is for the discerning few. . . . Ultimately, its validity is as a practical textbook for those who wish to penetrate the 'mystery of the fugue.'"

Nevertheless, the forces assembled here to cope with this "esoteric work" do so with such virtuosity that the annotator's qualms appear to have been overly pessimistic. Virtuosity may seem an inappropriately emotional characteristic to bring to so intellectual a challenge as the *Art of the Fugue*. But in this case virtuosity involves understanding Bach's architecture as well as projecting that understanding.

To give the project the right kind of aural perspective, Harmonia Mundi has assembled seven marvelous old instruments. Fortunately for us, and for Bach, they are played by seven equally marvelous instrumentalists. Obviously, each considers music-making more than the art of playing notes beautifully and accurately. To be sure, the intonation is unanimously apt, rhythms are unanimously crisp, and no problems regarding tone quality or authenticity of style turn up. What makes the performances really remarkable, however, is the feeling of logical continuity conveyed throughout this gigantic exposition of fugal procedures.

It may not be possible—or even desirable—to find anything resembling pathos within the austerity of *Die Kunst der Fuge*. The forces behind Harmonia Mundi's version are not concerned with such a quest in any case. Instead, they are content to impart to the cycle as much variety, color, and clarity as can make sense within Bach's scheme.

The remarkably compatible ensemble, by the way, has no definite group identity. We are told only the names of the individual players: Ulrich Grehling, violin; Ulrich Koch, alto-viola; Gunther Lemmen, tenor-viola; Reinhold Johann Buhl, violoncello; Johannes Koch, violone; Fritz Neumeyer and Lilly Berger, harpsichords. It is hoped that they will meet again in the recording studio, soon and often.

## LETTERS TO THE RECORDINGS EDITOR

### Query on *Utopia*

SOME TIME AGO Martin Bernheimer reviewed a recording of Gilbert and Sullivan's *Utopia Limited* [*SR*, July 25, 1964]. You also gave information about obtaining copies of this recording.

I should appreciate it if you would communicate the address and other pertinent information to me.

ERIC B. SANSONE.
Ann Arbor, Mich.

EDITOR'S NOTE: *"Utopia Limited" is available in a limited private edition from the Lyric Theater Company, 3029 North 4th Street, Arlington, Va. 22201. The performance is a semiprofessional one; the price $11.75. Excerpts from the operetta are included in the D'Oyly Carte's new "Trial by Jury" on London.*

### Schelling Programs

WE ARE COMPILING a number of complete sets of programs of the late Ernest Schelling's children's and young people's concerts (1924 through 1939-40) for binding, the sets to be presented to libraries and music institutions here and abroad.

In Boston, Mr. Schelling conducted children's concerts in the 1925, 1926, 1927, 1928, 1928-29, 1929-30, 1930-31, and 1931-32 seasons. There are still missing some programs for 1926, as well as program covers for 1925, 1926, 1927, 1928, and 1928-29.

It occurs to us that there must be among your readers many who, in their younger days, attended the concerts, and who kept the programs and still have them. It would be of the greatest service if they will kindly donate whatever they have to the Schelling Collection for inclusion in the completed sets.

Any programs and covers which your readers can spare will be received with gratitude. They should be sent to the Ernest Schelling Collection, Apartment 11-W, 863 Park Avenue, New York City 21. Acknowledgment will be made and postage refunded where requested.

ANNE OSTERBERG, Secretary,
The Ernest Schelling Collection.
New York, N.Y.

### Handel's *Cesare*

IN REFERENCE TO P. L. Forstall's letter [*SR*, Jan. 30]: I was wrong in stating in my review of the Westminster *Rodelinda* that the single record of excerpts from *Giulio Cesare*, with Joan Sutherland, was "taken from" a complete recording. I must, however, disagree with Mr. Forstall's suggestion that "the cool performance of the Westminster *Rodelinda* . . . may be closer to Handel's ideal performance" than a dramatically more expressive and convincing performance might be. I agree with Mr. Forstall that we do not want "a heavily dramatic style" in the "post-romantic nineteenth-century" manner. What I think that we do want is a constant sense that the singers are conveying the meanings of the libretto as well as the sounds of the music. And that, except for Alexander Young, the Grimoaldo,



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

I do not get from the singers in this recording of *Rodelinda*. Without it, Handel's opera is misrepresented.

HERBERT WEINSTOCK.

New York, N.Y.

### Godfrey and Sargent

I HAVE JUST HEARD the new D'Oyly Carte recording of *Yeoman of the Guard*, and I agree with Martin Bernheimer [*SR*, Dec. 30] that Malcolm Sargent does a fine job. The semiserious tone of *Yeoman*—which sets it apart in the G&S canon—must appeal to Sir Malcolm's nature. But to say, quoting Bernheimer, that "For all his authority and devotion to a cause, Isidore Godfrey . . . remains in another league" does Godfrey a rank injustice. Where Godfrey's London versions compete with Sargent's Angel, I believe Godfrey scores in each instance. The difference in sparkle in the conducting is the difference between seeing a gazelle in the wilds of Kenya and viewing it in the Bronx Zoo. And Sargent very nearly put *Iolanthe* in the Museum of Natural History.

C. R. THARALSON,
Records Librarian,
Bellingham Public Library.

EDITOR'S NOTE: *Mr. Bernheimer replies, "Critics, as everyone including W. S. Gilbert knows, '. . . never make a blunder,/and no wonder,/For they're triumphs of infallibility.' Nevertheless, regarding the respective merits of maestros Godfrey and Sargent,* chacun à son gout."

## How Loud Is Loud?

*Continued from page 61*

cycles, it would have taken 30 decibels more volume—or 1,000 times the power—to produce the same loudness at 30 cycles as at 1,000 cycles. At 3,500 cycles, the same loudness would have been produced by 5 decibels *less* power, and at 10,000 cycles, 15 decibels more power would have been required to maintain equal loudness.

To complicate matters still further, Fletcher and Munson found that as sound levels rose, these equal loudness curves got flatter; if the level of the signal just described were to be raised 30 decibels, then only 18 decibels of bass boost would be needed to maintain the same loudness at 30 cycles as was perceived at 1,000.

A loudness level in phons at any frequency is equal to the sound level in decibels (relative to the threshold of hearing) of a 1,000-cycle tone judged by listeners to be of the same loudness. The loudness level in phons and the sound pressure level in decibels are identical at 1,000 cycles but may vary by as much as 70 decibels at various frequencies and levels.

(A future column will discuss the best-known application of Fletcher and Munson's research, the loudness control.)

—IVAN B. BERGER.

## RECORD MART

RECORD MART is designed to provide a bulletin board on which may be posted buyers' or sellers' notices of anything odd, unusual, rare, or out-of-print on discs or the accessories thereto. Individuals as well as dealers may submit their offerings of duplicated discs, rare labels, old acoustics, society sets, private issues, or withdrawn items, albums, needles, record brushes or the like. Rate 70¢ per word: 10-word minimum. Count two extra words for box and numbers. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held thirty days only. Address RECORD MART, Saturday Review, 380 Madison Avenue, New York 17, N.Y.

**OUT-OF-PRINT** records, primarily 78 rpm. Some deleted LPs: classical vocal, instrumental, popular, personality, jazz. Monthly sales list of classical vocals. Authoritative appraisals. Collections bought. The Record Album, 254 West 81st Street, New York 24, N.Y.

**WINE RECORD ALBUM.** Two 12" LPs . . . eleven topics . . . 86 minutes . . . wine types, uses (including cookery and service) and production . . . 4-sided jacket contains maps, pronunciation guide, food harmony and cookery charts . . . fascinating, authoritative. $5.95. Volume prices on request. Write WINE RECORD COMPANY, Steger, Illinois.

**ISN'T IT WORTH 15¢ A MONTH** to learn promptly of the new recordings of lasting interest? Record collectors since 1933 have depended upon the frank reviews in THE NEW RECORDS. All standard labels are covered in this monthly magazine, plus many unusual records not reviewed elsewhere. Year's subscription (12 issues) $1.50; introductory offer—next 10 issues—$1. H. Royer Smith Co., Publishers, Philadelphia, Pennsylvania 19107.

**NOW READY**—1964 index to Record Reviews. Covers leading music periodicals including SATURDAY REVIEW. $1.50. Index, 20115 Goulburn, Detroit 5, Michigan.

**ALL AVAILABLE ENGLISH** and European LPs from stock or 6/8 weeks' delivery. Regular lists of 78 and LP Collectors' items. Ross, Court & Co., 3244 Yonge, Toronto, Canada.

**"HARD TO GET"** records—all speeds. Record Exchange, 812 Seventh Avenue, New York 19, N.Y.

**IMPORTED RECORD SOCIETY** offers you records from Europe's most tasteful catalogues at great savings. Records are carefully chosen as the finest available in all periods of music. Imported Record Society, P.O. Box 236, Gracie Station, NYC 10028.

**THIS IS PIANO!** "That's All" by Herman Chittison. A definitive LP destined to become the most important piano record of our time. Stereo $5.98, mono $4.98, postpaid (10-day refund guarantee). L'Elegant, 110 West 47th, NYC 10036.

**BRUCKNER:** SYMPHONY #5, Eugen Jochum, Amsterdam Concertgebouw Orchestra, documentary recording at Ottobeuren Abbey, de luxe packaging, 2 German Philips LPs, mono $9.50, stereo $11.50. Bremen House, 218 East 86th Street, NYC 10028, REgent 4-2500.

**THE RECORD ALBUM** presents its De Luxe Limited Edition of the great tenor HELGE ROSWAENGE in his only formal U.S. concert appearances 1963 and 1964. A treasured heritage for collectors. 2-12" LPs, $11.90. 60¢ for mailing. THE RECORD ALBUM, 254 West 81st Street, New York, N.Y. 10024.

**HAYDN SOCIETY RECORDS** are again available. Send for complete catalogue and order form. Esoteric, Incorporated, P.O. Box 1799, Hartford, Connecticut 06101.

**FREE.** The most interesting mail-order record catalogue available. Features the finest recordings, offers special sales on rare discontinued records. The Record Centre, Dept SR2, 821 Broadway, NYC 10003.

Leaders are developed, not grown! And our colleges, through quality education, can develop them best.

Today America needs leaders in constantly increasing numbers—educated leaders, able to cope with problems of business, science, world affairs and everyday living.

Tomorrow's leaders will require even better education. Our colleges can give it to them, but only if they have enough professionally competent teachers, adequate classrooms, libraries and laboratories . . . in other words, only if they can provide quality education.

And quality education costs money. Colleges must pay what it takes to maintain a faculty of top grade educators and the facilities they need to do their best work. So for America's sake give to the college of your choice.

**KEEP OUR LEADERS COMING!**

ADVERTISING COUNCIL PUBLIC SERVICE

COUNCIL FOR FINANCIAL AID TO EDUCATION

Published as a public service in cooperation with The Advertising Council and the Council for Financial Aid to Education.




PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## CLASSIFIED

*CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates for a single insertion, 70¢ per word, 10-word minimum. Count 2 extra words for Box and Numbers. Rates for multiple insertions:—52 times 62¢ per word each insertion; 26 times 64¢ per word each insertion; 13 times 66¢ per word each insertion; 6 times 68¢ per word each insertion. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 380 Madison Avenue, New York 17, New York.*

## LITERARY SERVICES

**MANUSCRIPT TYPING.** Also tapes. Ambassador Office Service, 10 East 49th Street, NYC 10017. PLaza 5-1127.

**MANUSCRIPTS PROFESSIONALLY TYPED.** Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Avenue (at 79th Street), NYC. TRafalgar 9-9177.

**MANUSCRIPT TYPING.** SR secretary desires type manuscripts at home. Box L-332.

**RESEARCH,** writing, translations, expertly done. All topics. Reasonable. Professional author. Box K-966.

## BOOKS

**THE PAPERBACK SELLER**—"If it's bound in paper—we're bound to have it." 148 Front Street, Hempstead, N.Y. We pay postage.

**BOOKS FROM BRITAIN** — any publication — at U.K. prices at Standard conversion rate. Pay by your own dollar check against invoice to Stobart & Son Ltd., 22 Upper Thames Street, London, E. C. 4.

**FRENCH, SPANISH, ITALIAN** books. The Mail Order Library, 132 West 43rd Street, NYC 36.

**BRITISH BOOK BARGAINS**—all subjects. Catalogues free. Wants solicited. Transbooks, Matawan 2, New Jersey.

**SAVE TO 84%** on publishers' overstocks. Free catalogue. Reader's Service, 5435 Upland Way, Philadelphia 31, Pa.

**FREE** Paperback Catalogue. Great Savings. New York Paperback-Record Club, 4-S West 43rd Street, NYC 10036.

**RACINET COSTUME HISTORIQUE,** 1888, complete 5 volumes 7¾ x 9 with 500 color plates, loose in buckram covers. Submit offer: Box 1902, Glendale, California.

## FRENCH BOOKS

**THE FRENCH BOOKSHOP.** 700 Madison Avenue (62nd Street), NYC 21, where French books are sold exclusively. Mail order catalogue 70¢.

## BOOKPLATES

**FREE CATALOGUE**—Many beautiful designs. Special designing too. Address BOOKPLATES, Yellow Springs 7, Ohio.

## FOREIGN PERIODICALS

**FRENCH, ITALIAN, SPANISH, POLISH** periodicals, newspapers. European Publishers Representatives, 132 West 43rd Street, NYC 36.

**SUBSCRIPTIONS** to German, Austrian, Swiss magazines make thoughtful gifts. Request catalogue. German News Company, 200 East 86th Street, NYC 28, BUtterfield 8-5500.

## OUT-OF-PRINT

**OUT-OF-PRINT BOOKS FOUND.** Extensive contacts—wide experience—quick action. Old Colony Bookfinders, 143 West Newton Street, Boston, Massachusetts 02118.

**LOCATE BOOKS!** Florida Booksearchers, Box 15070, Orlando, Florida 32808.

**TRANSATLANTIC BOOKSEARCHERS.** Wants actively sought in England and America. Matawan, New Jersey.

**HARD TO FIND?** We specialize in locating the difficult. Fast, reasonable. Ardsley Books, Box 4308. Sunnyside 4, N. Y.

**FREE SEARCH SERVICE.** Any book located. Thousands successfully found. Paul Revere Bookshop, Box 194, Cambridge, Massachusetts 02138.

**FROM STOCK!** Good Books—At Fair Prices with Quick Service. Kendall Gaisser, 1242 Broadway, Toledo, Ohio 43609.

**YOU NAME IT—WE FIND IT.** Your satisfaction guaranteed. INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

**INFINITE BOOKS,** thousands stocked. Box 86, Kenmore, New York 14217.

**BAER'S BOOK SEARCH.** 2856 Woodlawn Terrace, Memphis, Tennessee 38127. Book finders.

**CAN'T GET IT, WE'LL FIND IT** and fast. Free experienced service reaches 5,500 dealers weekly, if not in our large stock. Beacon Hill Booksellers, 84 Charles Street, Boston 14, Massachusetts.

**NAME THE BOOK** — We'll get it. CHICAGO BOOK MART, Chicago Heights, Illinois.

## BACK NUMBERS

**AMERICAN HERITAGE** Magazines: Volumes I (1949) through XV (1964). All. Sold-Bought. Issues. Runs. Also HORIZON Magazines. Reid-Books, 1404 East 18th Street, Brooklyn, New York 11230.

## ART

**OESTREICHER'S REFERENCE BOOK** of Fine Art Reproductions. Largest guide to fine prints available. Contains over 12,000 titles by 1,500 artists. Illustrates over 1,100 reproductions. $2.50 postpaid, foreign $3.50. Oestreicher's Prints Inc., SR 2-4, 43 West 46th Street, NYC 10036.

**BRENTANO'S SCULPTURE CATALOGUE.** Send 25¢ to Dept. S1, 586 Fifth Avenue, New York 10036.

**ORIGINAL ART** costs less than Reproductions! Join GRAPHIC CIRCLE® — pay $3.00 monthly ($36.00 yearly) for original, signed, limited edition lithographs, etchings, woodcuts by contemporary German artists, biography included. Free brochure, Graphic Circle, Dept. 15, 68 Fifth Avenue, NYC 10011.

## MUSICAL INSTRUMENTS

**HARPSICHORDS, CLAVICHORDS** — Excellent modern German instruments by Sperrhake. Beautiful cabinetry, moderate prices. Robert S. Taylor, 8710 Garfield Streeet, Bethesda, Maryland.

**DeBLAISE HARPSICHORDS:** finest trouble-free craftsmanship, 453 West 21st, New York 10011.

**HARPSICHORDS, CLAVICHORDS**—in the classical tradition. Virginals and spinets. For brochure: William Hyman, Harpsichord Builder, 61-29 170th Street, Flushing 65, N.Y.

**NEUPERT HARPSICHORDS, CLAVICHORDS.** Oldest, finest. Free catalogue. MAGNAMUSIC, Sharon, Connecticut.

**EUROPEAN CRAFTSMANSHIP,** American wood, make the superb Sabathil harpischord. Vancouver, Canada.

## SCHOOLS

**GREEN VALLEY**—A small, tutorial school for superior students and gifted underachievers. Orange City 5, Florida.

**SAMUEL READY SCHOOL.** Small boarding and day school. Girls, grades 1-12. 20 acre suburban campus. 77th year. Accredited college preparation. Excellent Art, Music Departments. Warm family atmosphere, personal guidance, able faculty. Chapel. Sports, clubs, dances. Competitive scholarships. Catalogue, Mrs. C. H. Walter, Hdm., Samuel Ready School, Baltimore 29, Maryland.

## COLLEGES

**COLLEGE DROP-OUTS:** We concentrate on the educational redevelopment of selected students, including poor achievers, with unrealized learning potential. Educational Development Center, 23 Adelbert Street, Berea, Ohio 44017.

**GERMAN** Academic Year for American credit. Castle on Neckar. September-June Course. French academic year in GENEVA. Schiller College, 7121 Kleiningersheim/Neckar, Germany.

## ADULT EDUCATION

**ANTIOCH-PUTNEY GRADUATE SCHOOL**—Unique MAT program. Study, travel, teach. Putney, Vermont.

## FOR THE GOURMET

**GOURMET FOODS** for your table and gift giving. Exquisite selections. Request mail order catalogue. Bremen House, 218 East 86th Street, NYC 28, REgent 4-2500.

**RARE TEAS, COFFEES,** direct from importer. Established 1903. Free gourmet recipe book, catalogue. Schapira Coffee Company, 117 West 10th Street, New York City.

## HOBBIES

**FREE—50 DIFFERENT STAMPS,** with approvals. Alfred Fahsing, Atascadero, California.

**20 BEAUTIFUL IMPORTED BUTTERFLIES.** $2.95. Marden House, Box 3213, Seattle 14, Washington.

## PERSONALS

**RECORDERS—FINEST MAKES.** Largest music selections. Free catalogue. RECORDER CENTER, Amenia, N.Y.

**CATS FOR ADOPTION.** All sizes, colors. Free. WAtkins 4-8493 NYC.

**RENT OR BUY** a new European car for your trip abroad. Free 36 page catalogue. Indicate car preference. Europe by Car, Inc., 45 Rockefeller Plaza, NYC 20, N.Y. LT 1-3040.

**WINTER COTTONS:** Interesting assortment. Handwoven Irish tweeds and blankets; handknit Irish sweaters. Circular. Carol Brown, Putney, Vermont 05346.

**SEEKING PEACE OF MIND?** Free home study course in the Catholic Religion. PAULIST FATHERS INSTRUCTION CENTER, Dept. S, 21 East Van Buren, Chicago, Illinois.

**HECHO EN MEXICO.** Distinctive handcrafted folk art. Catalogue free. The Cirrus Company, Box 4203, Santa Barbara, California.

**A LOVE AFFAIR WITH THE PIANO!** Master lessons through correspondence. 32 years experience. Beginners. Rusty intermediates. Age no barrier. Box L-83.

**HARPSICHORD**—Same as owned by Philadelphia Orchestra and RCA VICTOR. In kit form for home workshop assembly, $150. Clavichord kit, $100. Free brochure. Write Zuckermann Harpsichords, Dept. S, 115 Christopher Street, NYC 14.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## PERSONALS

**YOU CAN FIND OUT!** Confidential information developed, any matter, person, problem anywhere. Officially licensed. Established 1922. Equitable Service Bureau, 135 Broadway, New York 6.

**REPAIRERS OF THE IRREPARABLE.** Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Hess Repairs, 168 East 33rd St., NYC 16.

**OVERSEAS POSITIONS** offer high salaries, free travel. Employers provide transportation and liberal vacations. Comprehensive new booklet, "Guide to Employment Abroad," covers all possibilities in sixty countries, all occupations. Includes exclusive "Directory of American Companies Overseas." Special reports on summer jobs, Government careers overseas, international organizations, medical work, teaching, librarian, secretarial positions. English language newspapers overseas, social work. Highly recommended. Only $1.00. Airmail 30¢ extra. Satisfaction guaranteed or payment refunded. Hill International Publications, P.O. Box 79-X. East Islip, New York.

**BRIGHT STUDENTS!** Announcing a unique summer study program for gifted high school juniors. For complete details write: Richard Hindley, Director of Summer Study Program, Franconia College, Franconia, N.H.

**TOP CASH PAID** for letters and documents of famous people. Immediate decision! Immediate payment. Ask TODAY for free brochure. "How To Sell Your Autographs." Catalogues issued. Charles R. Hamilton, 25 East 53rd Street, NYC 22. ELdorado 5-3464-5-6.

**BRITISH SHOES FOR GENTLEMEN,** at a fraction of their American retail prices. $11.95 includes duty and import charges. Delivery in ten days from receipt of order. Money-back guarantee. Write for illustrated catalogue. Steven Williams, Sr., Ltd., 37 East Willow Street, Millburn, New Jersey.

**GOING ABROAD?** Save time, money, shopping by mail for travel accessories! Send for catalogue of hard-to-find essentials, Muriel Scudder, Abbey Road, Manhasset, New York.

**FUROR SCRIBENDI?** Scribble on our padded Ivory Rag Bond memos, 5¼ x 7, brown ink. Signature reproduced or name typeset (specify), two additional typeset lines. 200 sheets-$3.85: 400-$4.95 postpaid. Check with order. Unicorn Farm, Gilbertsville, N.Y. 13776.

**ARE THERE REASONS WHY HUMANISTS** should join the American Humanist Association? We need members who are reluctant to join organizations. Introductory literature. Dept. SR-7, Humanist House, Yellow Springs, Ohio.

**MERITORIOUS RESTORATION.** Antique modern China, Ivory, etc. Sano Studio, 767 Lexington Avenue, NYC.

**SHEEPSKIN COATS** from Scotland—Imported by manufacturers. Antartex Sheepskin Shop, 139 East 76th, NYC, for catalogue—many styles, colors. From $65. Shops—Boston; Middleburg, Virginia; Miami.

**RECORDERS (FLUTES) KUENG SWISS** import. Dolmetsch, Purcell, $5, $7.95 up! Student Special. Corelli, $3.95; Recorder Music, Methods, Guitar Music. Free Catalogue, 2-5-D, HARGAIL, 157 West 57th Street, NYC.

**FASCINATING MAGAZINE** for book collectors! Information free. TBA, Webster 31, New York.

**PERSONALITY, PSYCHOANALYTIC, PSYCHOLOGICAL** theories made understandable. Schema shows conceptual interrelations, integrates reading. $2.00 prepaid. Ralph Segalman, 249 Viking Sr, El Paso, Texas 79912.

**YOUR GLOBAL ADVENTURE.** Largest journal of actual positions for teachers, administrators, students, librarians, scientists, etc. NOT just a list—includes specific U. S. and foreign positions open now. Includes summer jobs. Approved since 1952. RUSH $1.00 for current issue. Yearly membership $7.00. Manual, "Teaching Opportunities in Hawaii;" $1.00 or FREE, with yearly. Advancement Institute, 171 North 9th Street, Brooklyn 11, N.Y.

**FOOT COMFORT**—Also extra large sizes. Free all-seasons catalogue. 50 styles, double deerskin, sheepskin moccasins, casuals, other slippers, shoes, boots, deerskin outdoors apparel. Cottage Crafts Shop, Rutland, Vermont.

**COVERED WAGON MOVERS.** Competent, experienced, insured. For estimate call Jerry McGruddy, ALgonquin 5-1788 NYC.

## PERSONALS

**DOES YOUR COMPANY NEED** a woman PR and/or advertising manager experienced in getting business? Successful experience as PR director, advertising agency account executive—all media—TV, radio, movies, newspapers, magazines. Good contacts. Thorough knowledge of publicity, production, merchandising, sales promotion. Free lance or full time. NYC. Box L-38.

**IMPROVE SPEAKING VOICE,** personality through Productive Communications. Call 212-ENdicott 2-8631.

**CHIHUAHUAS**—raised to be sweet; tiny, healthy. Reasonable. PE 6-7552 NYC.

**"PRINTED TO YOUR ORDER"** by ex-NYC lithographic craftsmen at country cousin prices. Specify needs for prompt quotation. Unicorn Farm Printery, Gilbertsville, N.Y. 13776.

**BLOCK MEERSCHAUM-LINED BRIAR PIPES,** mined and crafted in Tanganyika. Integrity guaranteed; insured, postfree shipment of your choice pipe from stock of varied shapes in "sandblast" ($7), leather-covered ($9), luster ($8). Catalogue from Bucks County Briars, Box 539, Doylestown, Pennsylvania 18901.

**"BEAUTY IS TRUTH"**—especially in handmade fresh true flower fragrances. Circular 7, May Cove, Mathews, Virginia 23109.

**ADVERTISING SERVICE BY MAIL** for smaller retail stores. Guaranteed results or no charge. Van Winkle, Box 297, Newburgh, Indiana.

**OLD LETTERS WANTED.** Authors, scientists, military leaders, musicians, American statesmen, etc. Collections and important single items bought and sold. Especially interested in literary material. Catalogues issued. Walter R. Benjamin Autographs, 790 Madison Avenue, New York 10021. REgent 4-3902. Established 1887.

**32nd WRITERS' CONFERENCE** in the Rocky Mountains, July 18th-July 30th, 1965. Juvenile (Eunice Blake), Novel (Mark Harris), Poetry (X. J. Kennedy), Short Story (Frances Gray Patton), Nonfiction (Marshall Sprague). Fellowship and Scholarships offered. Write: John H. Wrenn, Director, Hellems 122W, University of Colorado, Boulder.

**SUMMER JOBS**—Over 42,000 summer jobs (also 8,000 permanent) open right NOW in U.S. and Overseas. Gives specific job data, salaries, addresses, etc. Hurry! Jobs are filled early. Used and approved since 1952. Regular price $5.00. Special—rush $4.00 now for "Summer jobs; part-time work; travel, sports, special interest, Jobs." Resume manual $1.00 or FREE with order. Summer Institute, 173 North 9th Street, Brooklyn 11, N.Y. (Add 25¢ regular mail, add $1.00 first class.) Also "Summer Opportunities for Teenagers" (includes foreign camps, etc.), $3.00. Supply limited.

**WANTED FOR BIOGRAPHY.** Letters, papers, memorabilia relating to SWAMI VIVEKANANDA. Box L-267.

**IS YOUR FUTURE IN HAWAII?** Exciting booklet covering "working, surfing, retirement." $1. IBC, Box 8952, Honolulu, Hawaii.

**5" HIGH BEAM LIGHT FIXTURE.** Projects oblong, round, and square beams of light onto your painting or object of art. Adjustable, stands, or can be attached to the wall. Gray or black. Cord and bulb included. $17.95 ppd. Catalogue. Katya Interiors, 14057 Brookcrest, Dallas, Texas 75240.

**4 VOLUMES COMMERCIAL ART COURSE** leading school. 212-TE 8-3153 evenings.

**TREASURE AND HISTORICAL MAP**—$1.00. Gives location and names of wrecks along Florida's coast. MAP, 14301 S.W. 87th Avenue, Miami, Florida.

**RELAX WITHOUT OFFSPRING.** Art teacher will take children, ages 3-19, tenting. The Fair, anywhere. Grouping by family or age. $70 weekly per child plus expenses, your car or public conveyance. Box L-277.

**FOUR COLLEGE WOMEN** desire summer employment. Separate, together. Box 216, Cedarcrest College, Allentown, Pennsylvania.

**YOUNG REGISTERED NURSE,** college graduate, travel anywhere. Languages. Box L-391.

## PERSONALS

**WRITER-EDITOR,** male, nationally published, with solid academic background, seeks assignments in speech writing, rewriting, corporate PR. Box K-329.

**COED POST GRAD,** young, adaptable, traveled, speaks French, drives car, experienced with children, seeks interesting summer work with young people. Available May 24th. Box L-386.

**SECRETARY**—Excellent skills, independent worker, airline background, desires position small travel agency, midtown NYC. Box L-373.

**M.A. SPANISH,** B.A. French, single male, wants teaching permanence with urbane, idealistic, antipermissive, nonfootball, honest (junior) college administrator favoring academic excellence. Full or partial contract. California preferred. Box L-359.

**INDUSTRIOUS LAW STUDENT** desires profitable stimulating summer employment. Box L-376.

**COLLEGE SENIOR, 22,** with previous travel, desires job caring for children in Europe this summer. Bob Mason, 6149 Pershing, St. Louis 12, Missouri.

**TWO AMBITIOUS** 18-year-old girls seek exciting summer employment, together or separately. Experience, references. Box L-366.

## EMPLOYMENT OPPORTUNITIES

**ASPEN SCHOOL DISTRICT** seeking well qualified, sincere teachers willing to engage in new methods of individualized instruction. Must be acquainted with, or willing to learn about curriculum innovations. Positions available at both elementary and secondary levels. Box 300, Aspen, Colorado 81611.

**HANDYMAN AND WIFE** for Berkshire Massachusetts camp and estate. Free rent and salary. All year. Prefer woman with group cooking experience. CAMP TAMOKA, 17 Helene Avenue, Merrick, N.Y. 516-MA 3-0032.

**RESIDENTIAL TREATMENT CENTER** needs couple (no dependent children) to work with group of girls. Must live in. Opportunity to function as part of treatment team in dynamic setting where creativity and resourcefulness are demonstrated. In-service training, professional supervision, psychiatric consultation provided. Excellent salary and personnel practices. College background and experience with children desirable. Write stating personal, educational and employment history to Miss Louise H. Greenberg, Jewish Children's Bureau, One S. Franklin Street, Chicago.

**WAUKEGAN TOWNSHIP HIGH SCHOOL,** Waukegan, Illinois. Enrollment 3,750. openings, Librarian, English, Mathematics, Social Studies, Special Education (slow learners). Applicants must have M.A., 3 years experience and qualify for Illinois certification. Salary and working conditions excellent. Address inquiries superintendent.

**"NER"** reports hundreds of $7,000-$70,000 job openings. Get free report. National Employment Reports, 519-N Center, Racine, Wisconsin.

**ENTHUSIAST WITH EXPERIENCE,** for planning, production supervision of publishing projects—books, posters, pamphlets, games, etc. Position with Catholic publisher's research and development department asks imagination, technical competence, wide-ranging interests. Opportunity for strong contributions in religious and educational fields. Special appeal for production people with broader aspirations. Send personal and professional resume. Box L-397.

**COPYWRITER-DIRECT MAIL.** Come to New York! Chance for rewarding career with top educational publisher. Handle direct mail promotion for high quality magazines and book clubs. Some print ads too. Must have proven ability to sell with words. Salary $8-$9,000. Send us a note about yourself and samples. If you sell us on your talent, we'll arrange to meet and discuss details. Box L-368.

*(Continued on page 68)*



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## EMPLOYMENT OPPORTUNITIES

(Continued from page 67)

**TEACHING OPPORTUNITIES**—Middle Atlantic States area. Public schools, private day and boarding, college and university. Good salaries in all academic and administrative areas. Apply through: MacBrien Educational Consultants, Inc., 80 Nassau Street, Princeton, N.J.

**WRITE WELL FOR CHILDREN?** Interesting position open on staff developing new weekly periodicals for Catholic students attending public schools. Exciting new project offers hard work, unusual creative challenge and good salary. Box L-388.

## HOUSES AVAILABLE

### For Sale

**VERMONT PICTUREBOOK HOUSE** — Skiing, concerts, theaters. $18,000. Box L-272.

**10th STREET EAST** (near Tompkins Square Park), NYC. 5 year old air-conditioned private house. No tenants. 3½ stories. 4 bedrooms, 4 baths, finished basement. Price $55,000; cash $15,000. Call or write Martin, 250 East 10th Street, NYC 3. 212-CA 8-1201.

**SOUTHERN NEW HAMPSHIRE VILLAGE.** Circa 1837 brick-end Colonial. 8 rooms, 3 baths. ELEVATOR. Attached barn. Every ingredient for gracious living. Mint condition. $34,000. George M. Foster, Real Estate Broker, Francestown, N.H. Telephone 603-874-2268.

### For Rent—Furnished

**HOT SPRINGS, VIRGINIA.** New cottages overlooking lake and mountains. Private estate with air field. Bear and turkey hunting. Skiing, skating, swimming, tennis, golf and riding at nearby world-famous Homestead Hotel. Call or write for brochure: Clarkson & Wallace, Inc., Warm Springs, Virginia. Telephone Hot Springs 28471.

**ST. JOHN, V.I.** cottage. Magnificent sea views. Weekly. Box L-369.

**TROPICAL ISLAND.** Finest U.S.A. See to appreciate. Low lease. Box L-316.

**QUEEN ANNE HOUSE** of very great charm on banks of River Thames, 22 miles Oxford, fully and beautifully furnished. 5 bedrooms. Modern plumbing and heating, to rent for one year or more. By donor's wishes tenant must be United States citizen of academic, artistic or literary interests. Apply for further information, The National Trust, 22 London Street, Faringdon, Berkshire, England.

**SOUTHERN VERMONT.** Unit of 3 log cabins in woods. Swimming and fishing in private pond nearby. Box L-378.

**OFF-SHORE ISLAND** plus camp in Bay of Fundy. $100 monthly. Water experience paramount. Robert Cram, Harvard, Massachusetts.

**LEXINGTON, MASSACHUSETTS** house, furnished. 2 bedrooms, den, playroom. $350 month. Box L-358.

### For Summer Rental

**LAKE SEYMOUR.** Small furnished house, view, 100 partially wooded acres, private lakefront. Available June, July, August. $200 per month. Box 83, Barton, Vermont.

## HOUSES FOR EXCHANGE

**HOLIDAY HOME EXCHANGE BUREAU** will arrange between reputable approved people. Write Box 555, Grants, New Mexico.

**MEMBERS EXCHANGE HOMES** for rent free vacations. Write: Vacation Exchange Clubs, 554 Fifth Avenue, New York 36.

## APARTMENT WANTED

**FURNISHED.** Professor, family. Greenwich Village area. Around $175. Approximately July-December. Box L-354.

## ROOMS WITH BOARD

**GENTLEMEN** needing special attention. Well appointed Colonial, near Dartmouth College. Private baths. Crossroads, Orford, N.H. 603-353-4845.

## BUSINESS OPPORTUNITIES

**BUSINESS OPPORTUNITIES** and real estate for sale, trade or wanted anywhere. Write for free copy of publication. Van's Locator, P.O. Box 1122, Berkeley, California.

## SUMMER CAMP RENTALS

**HOLD YOUR SUMMER CAMP,** business, church meeting under century-old oaks of Urbana College, Urbana, Ohio (near Dayton). New residence halls, food service available, eighty acre campus. Write Business Manager, Urbana College, Urbana, Ohio.

## CAMPS

**A THOUGHTFUL BOY OR GIRL** from 12-17 is apt to find literature from THE ROCK of interest. Williamsburg, Massachusetts.

**MAINE SAILING SCHOOL**—summer camp, coed, ages 11-17, on Penobscot Bay. Some tutoring available. The Hilburns, Box 174, Lakeport, California.

**RAMBLERNY CAMP** for the performing arts, New Hope, Bucks County, Pennsylvania. Ballet, Modern Dance, Classical Music, Jazz, Art, Sports, theater trips, dormitories. Coed 8-20, June 27th-August 22nd, $695. Ruth and Charles Woodford, Ramblerny, New Hope, Pennsylvania.

**NO FRILLS.** Full $700 worth: Music, Dance, Drama, Fine Arts, Sports (Coed 6-16). Appel Farm Art & Music Center, Elmer 22, New Jersey.

**BURLEIGH HILL.** Boothbay, Maine. Boys, 9 to 16. Saltwater sailing instruction, racing. Swimming, sports, pioneering. Tuition, $700. Lester Rhoads, 251-18 61st Avenue, Little Neck, N.Y. 11362.

**SCIENCE & ARTS CAMP MINNOWBROOK,** Lake Placid, N.Y. Established 1949. Science • Electronics • Astronomy • Music • Dance • Drama • Art • All land and Water Sports. 440 West End Avenue, NYC 24, 212-EN 2-4340.

**HILLINGDON MUSIC WORKSHOP**—on magnificent Berkshire estate. Teenager-Adult. Mennone, 115B Hemingway, East Haven, Connecticut.

**HIGH/SCOPE**—coed, 11-16, creative challenge for capable youth. 1305 Sherman, Ypsilanti, Michigan.

**HOLIDAY TRAIL** for 75 boys. HOLIDAY HIGHLANDS for 75 girls. Hillsboro, N.H. Two separate camps with complete Riding, Waterfront and Athletic Programs. Own stables. Crystal-clear lake. Mr. and Mrs. S. Hawk, Country Ridge Close, Port Chester, N.Y.

**CAMP CHOCONUT**—Stressing self-reliance. A summer of constructive fun for 40 boys 9 to 16. Campcraft, trips, shop, natural science, work projects, farm animals, sports. Private lake. 800 wooded acres in northeast Pennsylvania, 17 miles south of Binghamton, New York. Booklet. S. Hamill Horne, Box 33-R, Gladwyne, Pennsylvania.

**A HAPPY SUMMER SOLUTION** (Berkshire area) for boys and girls, 7-17. Creative experience in drama • arts • science • music. Water skiing, sailing on private lake. Separate teenage program. Camps Orin and Sekwa, 1 Vernon Drive, Scarsdale, New York.

**BROWN LEDGE** — Mallett's Bay, Vermont. "One of America's finest camps." Girls 10-18. Free daily riding for all. Finest show horses, mounted lance drill, trail riding, jumping. Sailing, racing tactics; water skiing, drama, swimming, tennis, golf, archery, riflery, crafts, trips. No extras! "The Complete and Different Camp." For booklet, state age and write to winter office: Mrs. H. E. Brown, 81 Tilden Road, Box C, Scituate, Massachusetts.

**TEENAGERS**—Creative skills, culture, sports, work projects. Near Tanglewood, Jacob's Pillow, Becket, Massachusetts. CAMP TOMOKA, N.Y. Office, 17 Helene, Merrick, N.Y. 516-MA 3-0032.

## CAMPS

**CHATHAM WOODS,** White Mountains. 40 boys. Relaxed program. Water skiing, camping, sports. Brochure. Box L-374.

**HAS YOUR TEENAGE SON OUTGROWN "CAMP?"** Vagabond Ranch, Granby, Colorado, provides a summer that is different, constructive, memorable. 19th year. Charles D. Pavek, Washington, Connecticut.

**TENNIS (CAMP) ANYONE?** Day Tennis Camps Friends School, Wilmington, Delaware, and Westminster School, Simsbury, Connecticut. Various tennis programs available under top professionals during July. BERMUDA—Boarding tennis and sailing camp, skin diving and water skiing available, coeducational. Limited to 30. Two sessions, July and August. Formerly Chase Tennis Camp, now Deborah Welsh Chase Summer Programs, Cheyney, Pennsylvania.

**BOYS CAN WORK LIKE MEN**—fell trees, hew logs, grow corn, feed hogs, build a "sauna," climb peaks, raise roofs, canoe lakes, swing partners, take a plunge. Tamarack Farm, Plymouth, Vermont. 65 boys and girls, 15-17. Trained staff. Quaker. Brochure: K. S. Webb, Woodstock, Vermont.

**D-ARROW CANOE TRIPS.** 36 boys, 11-17. Four age groups. On Grand Lake, Maine. Seven weeks. Lake, white water trips: Maine, Canada. Quaker leadership. George S. Darrow, 780 Millbrook Lane, Haverford, Pennsylvania.

## RETIREMENT LIVING

**WILL YOUR RETIREMENT** be a pleasure . . . or a problem? All of your retirement needs can be provided at CRESTVIEW CLUB APARTMENTS. The newest, most carefully appointed apartment-type building in the eastern United States for those 60 years and over. Located in suburban residential Toledo, Ohio, near shopping, with good transportation. Meals, services, and guaranteed life care if and when needed for reasonable monthly fee. For full information on life lease program, write: Resident Manager, 5330 Harroun Road, Sylvania, Ohio. You will enjoy freedom, friends and fine food at CRESTVIEW.

**EAST RIDGE COLOR BOOKLET** and important retirement literature, FREE. Write Pastor Schumacher, East Ridge, 19301 S.W. 87th Avenue, Miami 57, Florida.

**ADD MORE LIFE** to your retirement. Investigate romantic Guadalajara. Best climate this hemisphere—culture and beauty abound. Lower living costs; medical plan; moderately priced homes starting at $6,900 and up. Box L-100.

## VACATIONS

**VISITING ENGLAND?** For a unique and carefree holiday we offer: Daily tours by private car with driver-guide to Oxford, Stratford, Cotswolds, Cambridge, Coventry, Windsor, Eton, Warwick and Kenilworth Castles, Sulgrave Manor, etc.; stay in delightful manor house—good food, informal atmosphere. Shakespearean performance at Stratford-on-Avon. Meals out at picturesque pubs and inns. At an all-inclusive $175 per week — no tipping — no "extras." For particulars, write Box K-932.

**THE FLYING CLOUD,** New Marlboro, Massachusetts, high in the Berkshires—for that memorable skiing vacation. 17 major ski tows within less than hour's ride. Excellent food, superior accommodations. 413-229-2113.

**THE SEASIDE,** on unspoiled Longboat Key, Florida. New, year 'round family resort on private Gulf beach. Folder, rates upon request.

**NEWFOUNDLAND VACATION.** Honeymoon, fishing or hunting trip? Specify and write Highlands Lodge, Highlands, Newfoundland.

**SAN FRANCISCO ON A BUDGET?** Charming, centrally located. Hotel Beresford, 635 Sutter Street.

**TIRED?** Come to the tropical, fully modern, Matecumbe Resort Motel, Florida Keys. Box 203B, Islamorada, Florida.

**BLUEBERRY HILL!** Pussywillows! Lucullan food. Nothing whatever to do. Brandon, Vermont.

**HOTEL PLAYA MAZATLAN.** Beautiful, safe, tropical beach, quiet resort, best international cuisine and service. Write for information: Mazatlan, Sinaloa, Mexico.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

## VACATIONS

**HOUSEWIFE'S HOLIDAY.** Pamper yourself at luxurious Adventure Inn on subtropical Hilton Head Island, S.C., halfway between New York and Miami, just off US 17. Enjoy unlimited rest, breakfast tray in bed, walks along the beach, horseback riding through an ocean forest filled with snow egrets, exploring the tabby ruins of Baynard Plantation, feasting on native seafoods. (P.S. Bring your husband along for golf on 2 championship courses and a lighted par-three.) Special rate of $74 each includes 7 days, 6 nights, breakfast and dinner, room for two on the ocean. Write Box 15, Call 803-785-3372.

**SNOWMASS LODGE, ASPEN, COLORADO.** Relaxed ranch living in the incomparable beauty of the Colorado Rockies. Write Snowmass Lodge, Box D-802, Aspen, Colorado.

**SUNNY FUN-FILLED,** golf and surf vacations. Celebrated cuisine, cocktails, housekeeping cottages. Brochure: Atlantis, Kennebunk Beach 2, Maine.

**PARTLY TAMED WILDERNESS,** most creature comforts. Northeast Tennessee Mountains. Inn, private baths, housekeeping cottages. Paved road, superb views, climate. Gibbons, Roan Mountain.

**CHAITS HOTEL**—Tennis, Folk Dancing, Informal. Accord, N.Y. Telephone: Kerhonkson 7373.

**THE YODLER**—Marvelous fun or quiet relaxation in Stowe, Vermont.

**GASCON RANCH, ROCIADA, NEW MEXICO.** Southwestern hospitality in Alpine surroundings.

**STOWE, VERMONT** — Cottages for winter holidays. Robert Kirby, Box 279, Stowe. Telephone 802-253-8987.

**GREEN TURTLE CAY, BAHAMAS.** Insular simplicity with elegance. A.P. rooms or housekeeping cottages. Brochure. Bluff House. 13¢ Air Mail.

**NEWSTEAD FARM.** Vacation on colonial plantation. Brochure. Cartersville, Virginia.

**FLORIDA KEYS—ISLAMORADA.** Box 222R. Drop Anchor Resort Motel. Relaxed oceanfront tropical living. Efficiencies. Pool. Brochure.

**LAKE MICHIGAN VACATION ESTATE,** concerts, resident artist, cottages, apartments, studios: 1,000' beach, pools, tennis, children's program. May-September. Sleepy Hollow, South Haven, Michigan.

**BUCCANEER INN**—Holiday award winning restaurant and secluded hideaway patio rooms, efficiency apartments, pool, private Gulf beach privileges, fishing, boating, quiet, restful, on Sleepy Lagoon. Write Harbour House, Buccaneer Inn, Sarasota, Florida.

**WINDHAM HILL FARM,** West Townshend, Vermont. Quiet country inn — books — music — good food. Folder. Phone area: 802-874-5951.

**PATAGONIA, ARIZONA,** Circle Z Ranch. Ultimate in riding, birdwatching, sun, siestas.

## SUMMER STUDIES ABROAD

**EXCITING!!! EUROPE—$195.** That's all it costs for unusual delightful summer program at Universities of Madrid, Florence, Venice, Salzburg or Ecole Pratique in Paris. Full month July or August includes room, meals, tuition, courses in languages, art, painting, music, dances, etc.; sightseeing, many other features. All this for $195!! Low cost extensions to all of Europe. Educational Travel Association, 590 Fifth Avenue, NYC 10036.

**SUMMER STUDYTRAVEL** for high school students: Sweden and Russia; Egypt and East Africa; Mexico. Committee on a Friends World College, Glen Head, New York.

**LIVE AND STUDY** art in a Florentine villa! Meet top political and economic leaders in Europe, Latin America! Live with a French family and study at the Sorbonne! In Santander, learn Spanish language and culture! Pre-college students, improve your French while living in Switzerland! For free brochure write: U.S. National Student Association, Dept. SRC, 265 Madison Avenue, New York, N.Y. 10016.

**STUDENTS 16-19**—Explore France! Study program in Paris—Vacation visit in French family—Fun at French Youth Centres. STUDY HOLIDAY IN FRANCE, Suite 1484, 11 West 42nd Street, NYC 10036.

**GERMANY**—Two five-week summer courses for German (3 levels). Neckar Valley castle. $580 includes fare. Schiller College, 7121 Kleiningersheim/Neckar, Germany.

## TRAVEL

**NEW YORK CITY, HOTEL BEDFORD,** 40th Street, just east of Park Avenue. For the discriminating guest who prefers a quiet, friendly hotel right in the midst of town, near all shopping and entertainment. One block from express subway to World's Fair. Beautifully decorated rooms and suites, all with private bath, air-conditioning, TV and fully equipped kitchenettes. Superb restaurant and cocktail lounge. Family Plan available. Write Dept. SR for brochure.

**EUROPE ABSORBED** through prolonged stays in two selected countries. Edification and travel pleasure designed for bright mature pre-college students, 15-17. Groups limited to ten; quasi-tutorial. Brochure and details write: STUDENT SOJOURNS ABROAD, 30 East 81st Street, NYC 10028, E. F. Stern, Director.

**FOR STUDENTS 15-19.** Special travel programs that emphasize doing, rather than just sightseeing, and close contact with people of other lands. Travel with European teenagers and live with a European family; speak French in France all summer; visit a Soviet Youth Camp; study Spanish in Mexico—or choose from varied list of trips planned to help you know a part of Europe well. For full catalogue write: George R. Shumlin, Director, The European Travel-Camp, Putney, Vermont. (14th year.)

**GLOBAL CIRCLE TOUR.** Around-the-World in 60 Days. Completely escorted, frequent departures. $2,950. Dittmann Tours, Northfield, Minnesota.

**MEXICO TEENAGE CAMPING ADVENTURE**—Quaker leadership. B-3473 CalifAve, Modesto, California.

**ASIA, AFRICA, EUROPE**—Sights, insights, fifty interviews. College credit. Robert Panzer, 2100 J, Sacramento, California.

**STUDENT CAR TOURS** throughout Europe. Travel with small group, Scandinavian student guide-driver, flexible daily schedule, choose your own route or ours, priced for student budgets. Write: SSTS Inc., 500 5th Avenue, New York, N.Y. 10036.

**LOW COST STUDENT TRAVEL** that college and pre-college students can afford! Select one of 30 unique tours, each emphasizing a different area of Europe, Israel, Latin America . . . including Music Festivals, Art, Bicycling, Hobo, Work Camp. Foreign guides, student parties. Write: U.S. National Student Association, Dept. SRA, 265 Madison Avenue, New York, N.Y. 10016.

**GREEK ISLANDS**—Sailing schooner—29 days, $398. Mediterranean Cruises, Box 283, Seal Beach, California.

**HENRY HUDSON HOTEL.** 353 West 57th Street, NYC. Singles daily $8 up, doubles $13 up. Swimming pool, sun decks, steam room, restaurant, coffee shop. Air-conditioning and TV available. Convenient to World's Fair, Lincoln Center, Coliseum, Times Square, Radio City. Buses, subway at corner. COlumbus 5-6100.

**EUROPE—UNMATCHED, INEXPENSIVE SUMMER** Program: tours, cruises, studies. Prof. Berg, Saint Mary's College, California.

**VILLAS AND YACHTS** in Europe, North Africa, elsewhere. Rentals from two weeks. For illustrated catalogue, send $1.00 to: International Villas and Yachts, Dept. SR-1, 28 Church, Cambridge, Massachusetts.

**ALAN WATTS** Japan Tour 6 weeks Autumn 1965. Write Society for Comparative Philosophy, Room 601, 323 Geary Street, San Francisco, California.

**TUDOR HOTEL,** 304 East 42nd Street, New York 10017. New look on N.Y.'s fashionable East side. Newly styled, air-conditioned accommodations with private bath, television and direct dial telephone. One block from U.N. All transportation, churches, shops, theaters only steps away. Only minutes from the World's Fair. Old English lounge and restaurant. Singles from $7; doubles from $10 daily. Special family rooms featuring 2 baths. Write for new brochure. 212-YUkon 6-8800.

**120' SCHOONER** to make leisurely 18 months world cruise. Sex no barrier. Must be willing crew member. All-inclusive: $6,000. Depart July. Write: Lynch, 19045 North Drive, South Bend, Indiana.

**FLYING COLLEGE SUMMER TOURS**—(1) Around the World; (2) South America; (3) Africa. Sixteenth year. For students and professional persons. Cooperation from foreign governments and universities. College credit optional. Write to Prof. J. R. Tarbell, 312 Taylor Avenue, Easton, Pennsylvania.

**PRITHEE! HIE THEE NOT** to Albion without Gail's Budget Guide to England. Money-saving tips plus 150 economy Hotels and Restaurants. Mail $1 to Dept. S., 132 North Laurel, Los Angeles, California 90048.

## TRAVEL

**A UNIQUE WILDERNESS RIVER TRIP,** the 1965 John Day Expedition will teach you to handle our small boats in the moderate white-water of this Oregon canyon, unsurpassed for beauty and interest. 14th June, twelve days, $245. Comprehensive Prospectus. Oregon River Expeditions, Box 932, Portland, Oregon 97207.

**THIS AD** + $7.00 per day entitles you to real value in New York. Next time try HOTEL CENTURY, 111 West 46th Street, convenient everything. 350 rooms, bath, radio, TV, air-conditioning. Double, add $2.00. Don't delay, reserve now. This is a "sleeper" in every sense. Special offer expires April.

**MEXICO U-PLAN-IT.** A unique folder for independent travelers. Hotel and sightseeing descriptions and rates. Restaurant and nightlife information. Guaranteed air and hotel reservations. Gramercy Travel, 444 Madison Avenue, New York 10022.

**SAVE MONEY ON YOUR NEXT TRIP** to New York by staying at the Hotel Paris. The Paris is like a Volkswagen . . . we offer all the essential services but no frills; comfort but not luxury; a swimming pool but no night club. Ask for leaflets, "New York for Free" and "How to Enjoy New York." Write to M. L. Walter, Hotel Paris, New York 10025.

**VAGABOND VOYAGES UNDER SAIL**—Longing for Tahiti? There's a South Seas Paradise within reach of your vacation schedule—and checkbook! Beachcomb tropic islands of Bahamas with me aboard magnificent 150-foot schooner, "TROPIC ROVER." Informal 10-day cruises, from $175. Capt. Sid Hartshorne, Dept. D-1, 2010 S.W. 16th Court, Ft. Lauderdale, Florida.

**BACHELOR PARTY**®—Worldwide cruises and tours for single people. Free 32 page catalogue. Dept. SR, Bachelor Party Tours, 444 Madison Avenue, New York 10022.

**EUROPE—AN UNREGIMENTED TOUR!** Discover this bargain. TOURS, 255-B Sequoia, Pasadena, California.

**SOUTH SEAS TRAVEL**—Study Cruises. Five Matson luxury cruises, each featuring a different 6-week university course for credit or audit. Five University of Hawaii professors constitute faculty. Courses given on successive cruises of S.S. MARIPOSA and MONTEREY sailing from San Francisco (Los Angeles one day later on each voyage). Contemporary Highlights in Science, June 24th; Native Arts of the South Pacific, July 15th; Geography of the Pacific Ocean Area, August 8th; Contrasting Philosophies of East and West, September 2nd; Literature of the Pacific, September 23rd, Ports of Call: Bora Bora, Tahiti, Rarotonga, Auckland, Sydney, Noumea, Fiji, Niuafo'ou, Pago Pago, Honolulu. Write Matson Lines, 215 Market Street, San Francisco, for complete information.

**MEXICO—EUROPE:** Unhurried Student Trips. Travel; language study and travel; family stays. Mrs. Gertrude Lange, 200 East End, NYC 10028. ENright 9-1395.

**YACHT CRUISING.** Good selection comfortable cruising yachts—Caribbean, Greek Islands and French Inland Waterways. For further information airmail: The International Marine Agency Limited, BCM/IMAL, London, W.C. 1.

**IF YOU CAN PRONOUNCE GRENADA*** you may wish to subscribe to the newsletter especially for Caribbean cognoscenti. What's new in investment opportunities, industrial development, off-beat islands, hotels, transportation. Twelve monthly issues, $10. (*Gre-NAY-da.) Caribbean Report, 509 Fifth Avenue, Suite 700, New York 10017.

**EXPLORE** English West Country staying 17th Century country home. Individual tours two days or longer—Bath, Glastonbury, Exeter, etc. Write Barn House Tours, Puckington, Ilminster, Somerset, England.

**INTERNATIONAL I.D. CARD**—a "must" for student discounts in the U.S.A. and 28 countries. Savings in hotels, restaurants, transportation, theaters, museums, stores. Write: U.S. National Student Association, Dept. SRI, 265 Madison Avenue, New York 10016.

**CENTRAL AMERICA AND MEXICO** by station wagon next August. Ship to Panama. 31 days overland tour, Panama to Mexico City and return to Philadelphia, costs only $815. Write Dr. Donald Brown, Villanova University, Villanova, Pennsylvania.

**HIGHROAD TO ADVENTURE!** American Youth Hostel groups (7-9 members with a trained leader) travel leisurely by cycle, train or station wagon at budget prices. Choose from 36 itineraries in the U.S., Canada, Mexico, South America, Europe, Poland, U.S.S.R. and Japan. Write for Folder SR. American Youth Hostels, 14 West 8th Street, New York 11, N.Y. Member of International Youth Hostel Federation. Nonprofit.

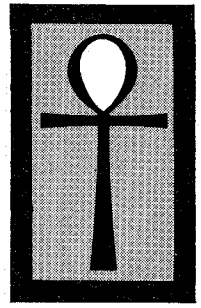


PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

In all the world there is no other book like

# ENCYCLOPAEDIA OF OCCULTISM

**2500 ENTRIES . . . EVERYTHING YOU WANT TO KNOW.** From Adjuration and Alchemy to Zodiac, Zohar, and Zoroaster, this illustrated compendium of occult knowledge covers every aspect of Mysticism, Metaphysics, Spiritism, Demonology, Magic, Occult Sciences, Occult Personalities and Psychic Science.



**GIFT BOOKS**

**IN ADDITION TO THE GIFT YOU RECEIVE ON JOINING, YOU GET A GIFT WITH YOUR FIFTH PURCHASE AND ANOTHER GIFT WITH EVERY THIRD PURCHASE THEREAFTER**

In the years it was out of print, ENCYCLOPAEDIA OF OCCULTISM has been treasured by the few people fortunate enough to own it, sought after by thousands who knew it only by reputation and by consulting dog-eared copies in the few libraries which could still boast of possessing one.

A superb new deluxe edition of ENCYCLOPAEDIA OF OCCULTISM is now at last available in limited quantities. A giant 8″ x 10″ volume, bound in buckram and handsomely boxed, it contains every word of the historic 1920 London edition. A book like this is scarcely ever offered at less than $25.00. Thanks to the world-wide demand that made possible a large printing, it has been published to sell everywhere for $15.00.

This book is the only true encyclopaedia in its field – the supreme arbiter in all matters of dispute – summarizing the entire occult literature of all times and places, and enriched with rare illustrations of symbols, amulets, scriptures, psychographs, and Kabbalistic diagrams.

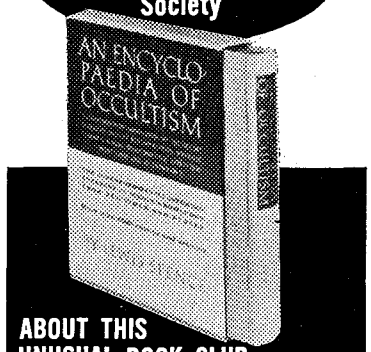
Many of the 2500 entries are several pages long. The alphabetical arrangement provides instant reference. Once your first questions are answered you'll want to study it page by page. It is one of the great reading experiences of a lifetime. It is yours free as one of the unique benefits of membership in the *Mystic Arts Book Society*.

**PARTIAL CONTENTS**

**COMPARE THE FOLLOWING ENTRIES IN THIS BOOK WITH THOSE OF ANY OTHER ENCYCLOPAEDIA:**

Adonai. Agrippa. Albertus Magnus. Alchemy. Alomancy. Alphabet (Magical). Amulets. Anathema. Animal Magnetism. Antichrist. Apollonius of Tyana. Arthur (King). Astral Body. Astrology. Automatic Writing. Aztecs. Bacchic Mysteries. Bacon (Roger). Black Mass. Cagliostro. Cathari. Ceremonial Magic. Cock. Demonology. Dionysiac Mysteries. Enoch (Book of). Exorcism. Fox Sisters. Gnosticism. Grail (Holy). Grimoire. Hermetic Magic. Initiation. Kabbalah. Karma. Levi (Eliphas). Lycanthropy. Magi. Maimonides. Medium. Mithraic Mysteries. Numbers (Magical). Orphic Magic. Philosophers' Stone. Pythagoras. Second Sight. Secret Tradition. She-Goat. Shekinah. Spells. Talisman. Tree of Life. Urim and Thummim. White Magic. Xylomancy. Zohar. *And much, much more. 2500 entries in all!*

**Published at $15.00. Yours FREE with a trial membership in the Mystic Arts Book Society**




**ABOUT THIS UNUSUAL BOOK CLUB**

You will be joining other people of venturesome spirit who share your own interest in the powers of the human mind. You will find, as they have, that Membership enriches your leisure hours as nothing else can. The Board of Editors combs publishers' lists for the handful of exceptional books each year that are worthy to become Mystic Arts Book Society selections, and offers them to Members at greatly reduced prices – savings up to 40%. A list of current selections is shown in the coupon below. Choose one as your first selection and receive with it – free – your gift copy of ENCYCLOPAEDIA OF OCCULTISM. Quantities are limited – so act now.

**BEGIN YOUR MEMBERSHIP WITH ONE OR MORE OF THESE INTRIGUING BOOKS. . . .**

**SEND NO MONEY MAIL THIS COUPON TODAY**

**1 BUDDHA AND THE GOSPEL OF BUDDHISM** by Ananda Coomaraswamy. The author has long been revered in both the East and the West for his life-time devotion to the ancient mystical writings of India. $10.00
**Members' Price: $5.95**

**2 PICTURE MUSEUM OF SORCERY, MAGIC AND ALCHEMY** by Grillot De Givry. 376 illustrations. The best and most representative illustrations ever gathered in one volume are here. The text, translated from the French, is equal to the illustrations. For the author is one of the great savants of the occult. $17.50
**Members' Price: $8.95**

**3 COLOR PSYCHOLOGY AND COLOR THERAPY** by Faber Birren. His work has been recommended by the Council on Industrial Health of the American Medical Association. This book gives his prescriptions and how they are arrived at. $7.50
**Members' Price: $4.95**

**4 GYPSY SORCERY AND FORTUNE TELLING** by Charles Godfrey Leland. The author was founder of the Gypsy Lore Society. A twenty-years' harvest of spells, superstitions, customs, ceremonies, fetishes, usages, exorcisms $10.00
**Members' Price: $4.95**

**5 THE CRADLE OF EROTICA** by Allen Edwardes and R. E. L. Masters. This examination of African and Asian sexual behavior is the sequel to THE JEWEL IN THE LOTUS. $9.50
**Members' Price: $7.50**

**6 RELAXATION THROUGH SELF HYPNOSIS** Mrs. Lee R. Steiner has found a way to achieve self-hypnosis at will, and teaches it successfully to thousands. $5.95
RECORDINGS **Members' Price: $4.95**

**MYSTIC ARTS BOOK SOCIETY**
**New Hyde Park, New York**

I accept your invitation. Please send at once, as my free gift, the $15.00 boxed edition of ENCYCLOPEDIA OF OCCULTISM. You may also enroll me as a trial member of the Mystic Arts Book Society and send me as my first selection the book (or books) checked below. I agree to buy at least 3 additional selections – or alternates – from the Society within the next 12 months at low Members' Prices, and may resign at any time thereafter. Forthcoming books will be described to me in advance in the monthly Mystic Arts Book News, and I may decline any book by simply returning the printed rejection form always provided.

**PLEASE CIRCLE TITLES YOU WANT.**

**1 2 3 4 5 6**

NAME_____

ADDRESS_____

CITY_____ ZONE____ STATE_____

☐ Payment Enclosed. (SAVE MONEY. Send your check now and we pay postage! Same return guarantee, of course!) SR-1

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

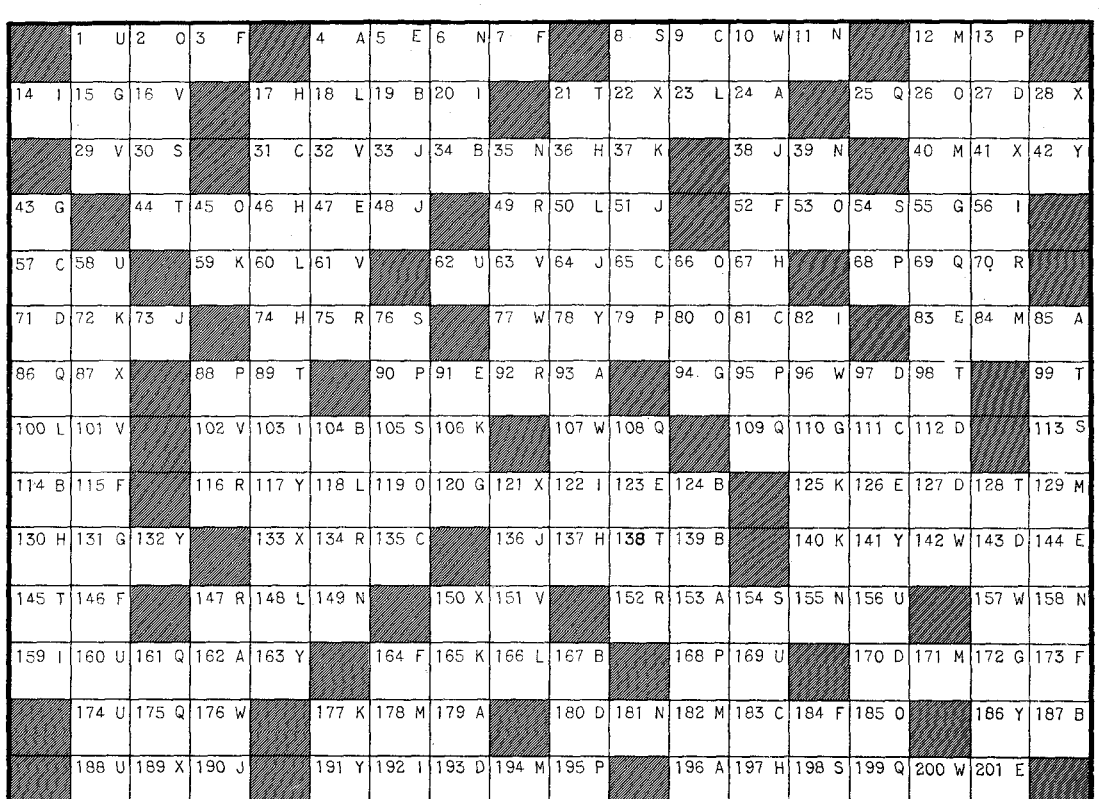
# KINGSLEY DOUBLE-CROSTIC NO. 1612

Reg. U.S. Patent Office

By Doris Nash Wortman

| DEFINITIONS | WORDS |
|---|---|
| A. Kept firm; stabilized. | 162 153 93 4 196 85 24 179 |
| B. Dreaded force often occurring beneath the surface of waves breaking on a beach. | 34 167 104 139 19 124 187 114 |
| C. Scheduled for an appointment, or as occurring (at some specific time; 2 wds.) | 111 81 9 57 183 65 31 135 |
| D. When the history of the human race began, acc'g to the Bible (2 wds.) | 143 170 112 193 127 180 71 27 97 |
| E. What things do when I am vexed with them (2 wds.) | 123 91 144 83 5 201 47 126 |
| F. Formally greeted somebody at a distance (2 wds.) | 184 115 146 173 3 52 164 7 |
| G. Imitated with a view to outdoing. | 43 94 110 120 15 131 172 55 |
| H. Violent, impetuous, acting with great force. | 17 137 36 67 46 197 130 74 |
| I. In what Doctor Coue used to encourage his followers, "day by day" (2 wds.) | 82 192 122 159 56 14 103 20 |
| J. Colloq. for hubbub (comp.) | 190 64 38 51 48 73 33 136 |
| K. Pleasure-boater. | 106 177 140 165 59 72 125 37 |
| L. Lack of opportunity (2 wds.) | 50 148 118 60 166 100 23 18 |
| M. When there was "no discharge" for Boots (3 wds. from Kipling's poem). | 12 178 182 84 171 40 129 194 |

| DEFINITIONS | WORDS |
|---|---|
| N. Made expressive bodily movements. | 35 155 6 181 158 149 39 11 |
| O. Unusual, rather dangerous, manner of grasping the opponent in wrestling. | 26 119 53 185 2 45 66 80 |
| P. (Proceeding) in pairs (3 wds.) | 168 90 79 68 195 13 88 95 |
| Q. Formerly, a settlement upon a wife in lieu of a dower. | 109 161 199 86 25 69 108 175 |
| R. Tennyson speaks of "household talk" and "phrases" with this origin (2 wds.) | 152 147 134 116 49 92 70 75 |
| S. O thou lovely Christmas tree, WHAT thou dost with thy needles even before Twelfth Night! | 198 154 30 54 105 76 8 113 |
| T. Titular hero of Ben Jonson's comedy, 1598 (2 wds.) | 89 128 145 138 98 44 99 21 |
| U. Venus as the morning star. | 62 174 58 1 160 188 169 156 |
| V. Colloq. for embarrassing fixes (comp.) | 32 151 29 101 61 102 63 16 |
| W. Specifying a fraction with a numerator larger than, or equal to, its denominator. | 10 96 157 176 107 77 142 200 |
| X. Resembling a triton. | 150 189 133 28 121 22 87 41 |
| Y. Facing, or turned, outward. | 191 117 186 42 78 141 132 163 |




### DIRECTIONS

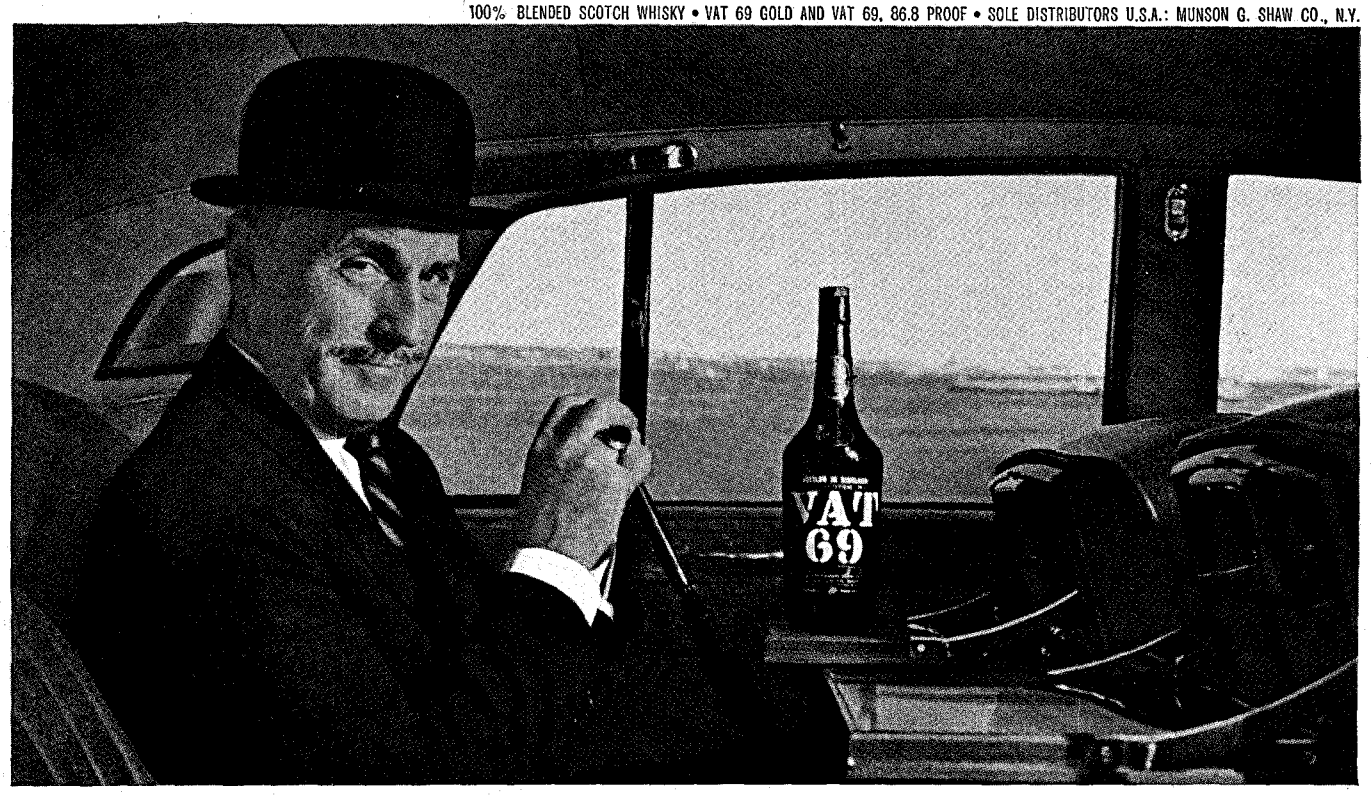
*To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.*

Solution of last week's Double-Crostic will be found on page 10 of this issue.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

100% BLENDED SCOTCH WHISKY • VAT 69 GOLD AND VAT 69, 86.8 PROOF • SOLE DISTRIBUTORS U.S.A.: MUNSON G. SHAW CO., N.Y.




# What would you say if Vat 69 added a classic light scotch?

## "Vat 69 GOLD, please"

**Have you tried our second great Vat 69 Scotch? It's Vat 69 GOLD, the Classic Light Scotch.**

100 years ago we introduced Vat 69, a very smooth Scotch. Now we offer you Vat 69 GOLD, the first light Scotch of Classic Quality. Vat 69 GOLD is the light Scotch made from a century of Scotch-blending experience, a Scotch for you who look beyond the price. Will you prefer new classic light Vat GOLD or smooth Traditional? We don't know, but it is the happiest dilemma a lover of Scotch ever faced.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED